January 1977

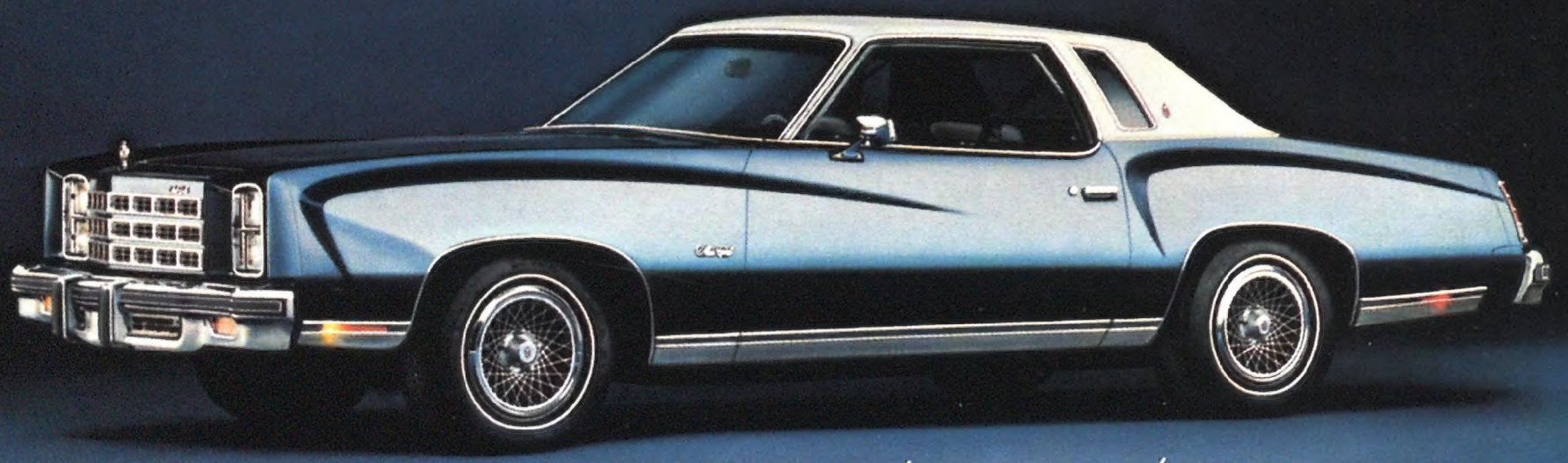
Smithsonian

The Supreme Court

How it operates in private chambers outside courtroom
(see back cover and p. 38)

Marshall Brennan Chief Justice Burger

First you can't take your eyes off it,
then you can't take your hands off it.



High caster angle / Stabilizers / Tuned shocks / Steel radials / 7"-wide wheels / Variable ratio power steering

1977 Monte Carlo.
Personal. Original. Affordable.

Chevrolet

WHEN YOU BUILD A SPEAKER TO SOUND GREAT ON EVERY PART OF THE MUSIC, YOU CAN'T CUT CORNERS ON ANY PART OF THE SPEAKER.

A single HPM-100 weighs almost 60 pounds.

The fact it weighs more than a Large Advent speaker, Bose 901 or JBL L100 is not an accident.

Our speaker frames are made of heavy cast aluminum instead of the usual stamped metal, so you hear only the speakers vibrating and never their frames.

Our magnets are oversize to spare your ears needless distortion.

And our cabinet is made out of special compressed wood that's denser and heavier than ordinary wood. So the sound is forced out of the cabinet instead of being absorbed by it.

Of course, not everything that adds to the sound of an HPM-100 also adds to its weight.

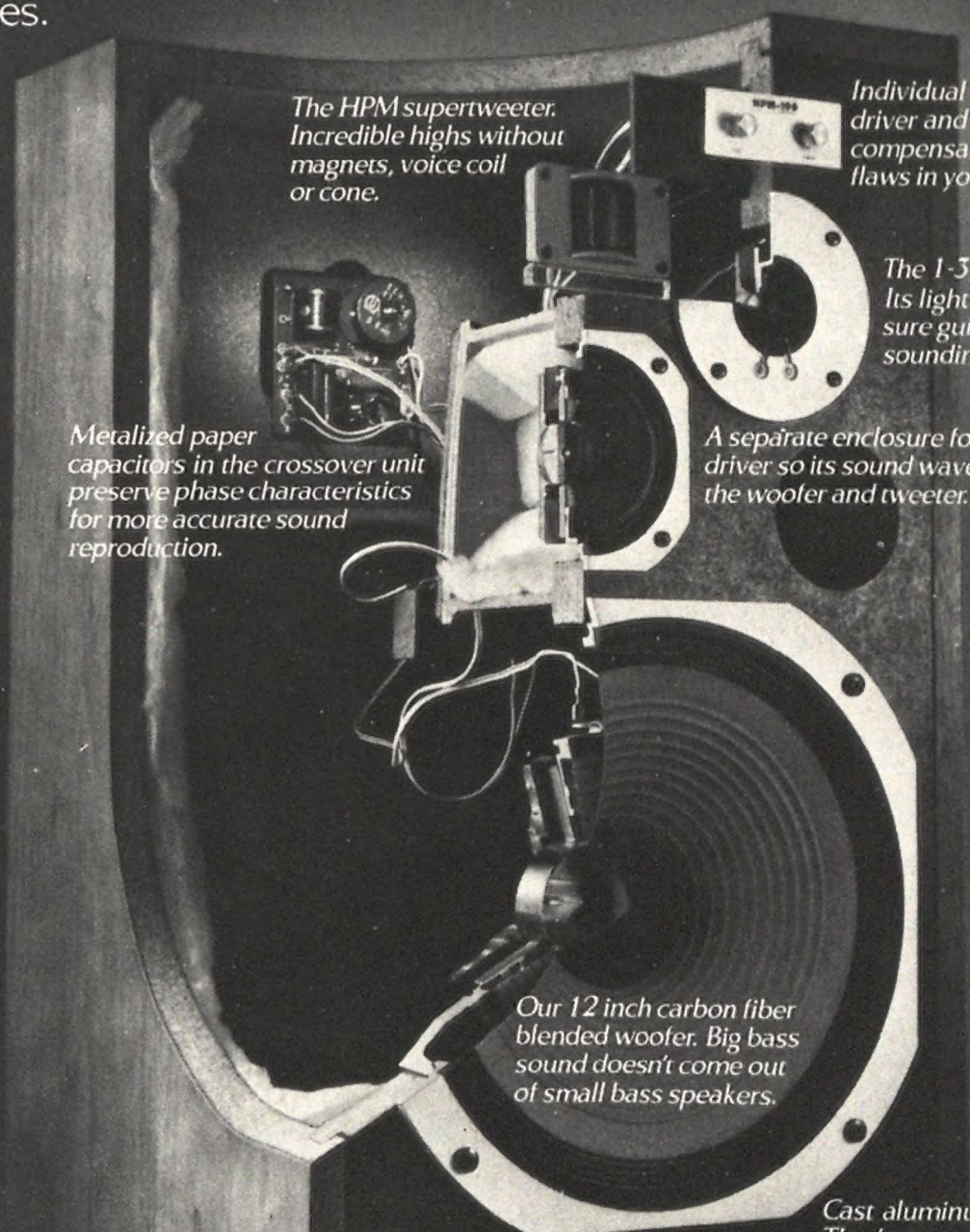
Our supertweeter uses nothing but a piece of High Polymer Molecular film to produce incredibly clear and crisp high frequencies.

Our midrange driver and tweeter have cones that are light enough to give sharp response, but rigid enough not to distort.

And our 12 inch woofer has a long throw voice coil and unique carbon fiber blend cone (instead of the typical cardboard cone) that work to produce the kind of realistic bass you not only hear, but feel.

Naturally, we could go on. About our 12-1/2 feet of damping material. Or about the aluminum screws that keep our speakers from falling out. They're ordinarily used to keep airplanes from falling apart.

But we figure at this point you'd rather hear our speakers in person than hear any more about them from us.


The HPM supertweeter. Incredible highs without magnets, voice coil or cone.
Individual controls for the driver and tweeter. So you can compensate for the acoustic flaws in your living room.
The 1-3/4 inch tweeter. Its light but rigid cone makes sure guitars don't end up sounding like saxophones.
Metalized paper capacitors in the crossover unit preserve phase characteristics for more accurate sound reproduction.
A separate enclosure for the 4 inch driver so its sound waves don't interfere with the woofer and tweeter. Or vice versa.
Our 12 inch carbon fiber blended woofer. Big bass sound doesn't come out of small bass speakers.
Cast aluminum speaker frames. They're not seen too often, which is part of the reason speakers like this aren't heard too often.

HPM-100™
The all-around great speaker.

PIONEER

©U.S. PIONEER ELECTRONICS CORP. 1977

Secretary of the Smithsonian Institution
S. Dillon Ripley

Editor and Publisher Edward K. Thompson
Executive Editor Ralph Backlund
Board of Editors Don Bronkema, Grayce P. Northcross, James K. Page jr. (on leave), Edwards Park, Bennett Schiff, John P. Wiley jr., Richard L. Williams
Associate Editors Marlane A. Liddell, Meredith White Riegle, Jane D. Scholl
Picture Associate Caroline Despard
Assistant Editors Joyce McCarten, Dee McRae, Donna Reifsnider, Nancy Seaman
Associate Publisher Joseph J. Bonsignore
Production Nannie Shanahan
Business Carey O. Randall
Advertising Director Thomas H. Black
Circulation-Promotion Director Anne Keating

Board of Regents, Smithsonian Institution

Ex Officio
Chief Justice of the United States
Warren E. Burger, Chancellor
Vice President of the United States
Nelson A. Rockefeller

Appointed by the President of the Senate
Honorable Henry M. Jackson
Honorable Frank E. Moss
Honorable Hugh Scott

Appointed by the Speaker of the House
Honorable Elford A. Cederberg
Honorable George H. Mahon
Honorable Sidney R. Yates

Appointed by a Joint Resolution of Congress
Mr. John Paul Austin
Dr. John Nicholas Brown
Dr. William A. M. Burden
Dr. Robert F. Goheen
Dr. Murray Gell-Mann
Dr. Caryl P. Haskins
Honorable A. Leon Higginbotham jr.
Mr. Thomas J. Watson jr.
Mr. James E. Webb

National Board of the Smithsonian Associates

Hon. George C. McGhee, Chairman; Mr. Robert O. Anderson, Mr. William S. Anderson, Mr. Harry Hood Bassett, Mr. Henry C. Beck jr., Mr. Keith S. Brown, Mr. Richard P. Cooley, Mr. Joseph F. Cullman 3rd, Mr. Thomas M. Evans, Hon. Leonard K. Firestone, Mr. Charles T. Fisher III, Mr. Alfred C. Glassell jr., Mrs. David L. Guyer, Mr. Henry J. Heinz II, Mr. William A. Hewitt, Hon. John N. Irwin II, Mr. Lewis A. Lapham, Mrs. Robert A. Magowan, Mrs. Robert S. McNamara, Mr. Scott McVay, Dr. Ruben F. Mettler, Mr. John R. Norton III, Mrs. Dudley Owen, Mr. Charles M. Pigott, Mr. George S. Pillsbury, Mr. Francis C. Rooney jr., Mr. Merritt Kirk Ruddock, Mr. Arthur A. Seeligson jr. Mr. Thomas J. Watson jr., Mr. James O. Wright

Smithsonian is published monthly by the Smithsonian Associates, 900 Jefferson Drive, Washington, D.C. 20560. © Smithsonian Institution 1976. All rights reserved. Reproduction in whole or in part without permission is prohibited. Subscription price $12 a year in U.S. and possessions, $15.50 elsewhere. Single copy price $1.25. Second-class postage paid at Washington, D.C. Editorial offices, 900 Jefferson Drive, Washington, D.C. 20560. Advertising and circulation offices at 420 Lexington Ave., New York, New York 10017. Please address all subscription correspondence and change of address information to P.O. Box 5300, Greenwich, Conn. 06830

January 1977

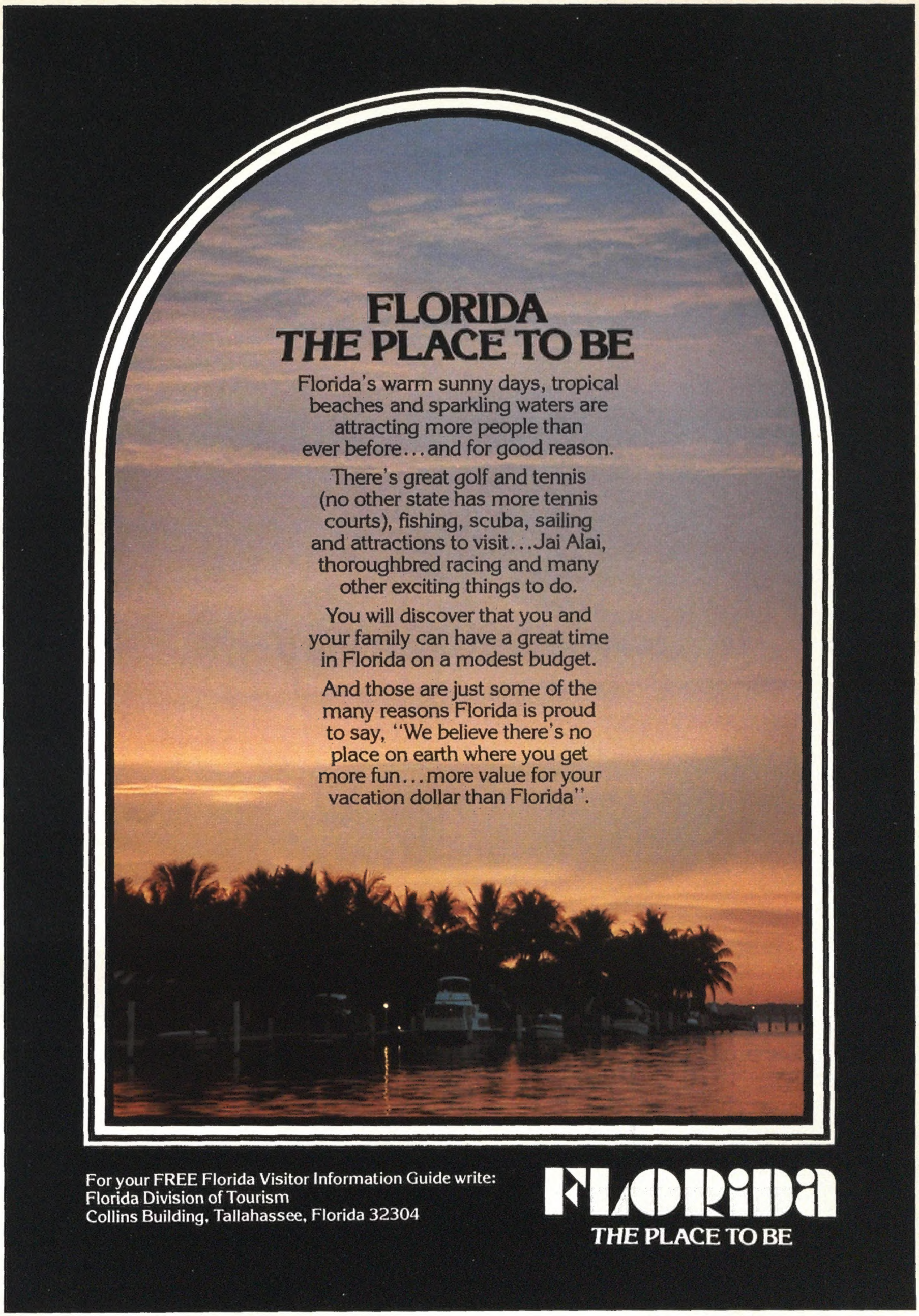
Smithsonian

Volume 7, Number 10

Table of Contents

COVER: A rare portrait includes the nine members of the Supreme Court gathered informally in the paneled and pilastered east conference room of their "marble palace." Rembrandt Peale's "porthole portrait" of Chief Justice John Marshall is above them (at right) and the bust of Associate Justice Joseph Story peers over their shoulders
Photograph by Yoichi R. Okamoto

6 The view from the castle: Secretary Ripley's comments
10 Letters to the Editor
20 Around the Mall and beyond by Edwards Park
30 Phenomena, comment and notes by James K. Page jr.
34 Picture credits
38 The Supreme Court: the first of a two-part series describing what goes on behind the scenes at the summit of judicial power in the United States
By Richard L. Williams,
Photographs by Yoichi R. Okamoto
50 The American paintings of Charles Lang Freer, better known for his Asian collection
By Susan Hobbs,
Color photographs by the Freer Gallery of Art
60 A one-man effort helps to save the Bambilike vicuña, with the world's silkiest hair, from extinction
By Stephen Banker
68 A mangrove island saved from bulldozers by the Army Corps of Engineers—a surprise to friend and foe
By Don Moser (second of two parts),
Photographs by George Silk
78 A first-hand report on how the Chinese preserve Tibetan Buddhist monasteries—after they've destroyed their beliefs and scattered their inhabitants
By Jerrold L. Schecter,
Photographs by Jerrold L. Schecter and Richard Perle
86 How James Thurber—cartoonist, mimic and playwright—finally got his "act-wish" and went onstage
By C. Lester Walker
94 The fascination of limb regeneration: if a newt can regrow an appendage, maybe humans can too
By Robert Bahr, illustrations by Lou Bory Associates
101 Inauguration was no big deal at first, but succeeding Presidents have put their imprints on the festivities
By Louise Durbin
112 Book reviews
118 Additional reading
120 January events at the Smithsonian
122 Smithsonian tours
123 State of the Smithsonian: the Secretary's annual report
132 Whistle if you must, but keep an eye on the boss
By Wayne Barrett


FLORIDA
THE PLACE TO BE
Florida's warm sunny days, tropical beaches and sparkling waters are attracting more people than ever before...and for good reason.
There's great golf and tennis (no other state has more tennis courts), fishing, scuba, sailing and attractions to visit...Jai Alai, thoroughbred racing and many other exciting things to do.
You will discover that you and your family can have a great time in Florida on a modest budget.
And those are just some of the many reasons Florida is proud to say, "We believe there's no place on earth where you get more fun...more value for your vacation dollar than Florida".
For your FREE Florida Visitor Information Guide write:
Florida Division of Tourism
Collins Building, Tallahassee, Florida 32304
FLORIDA
THE PLACE TO BE

COME IN AND DRIVE

"Legend." That's a pretty strong word, isn't it?

Though we sincerely doubt anyone would consider it too strong when referring to Porsche. After having become possibly the foremost name in racing. After almost thirty years of major automotive innovations not only on the track but on the road. Culminating in the Porsche Turbo Carrera, a car built with such painstaking pride and to such exacting standards that it takes twelve days to build one.

And Audi's credentials are equally impressive.

You probably didn't know it, but Audi has a history that dates all the way

The 1977 AUDI

Our $5445* Audi Fox Sedan with new aerodynamic front-end design and fuel-injected engine which propels the car from 0 to 50 in 8 seconds yet delivers EPA estimated 36 mpg on the highway and 24 in the city for standard shift model (mileage may vary with driver, car's condition and equipment). *Suggested 1977 retail price. P.O.E. Transportation, local taxes, and dealer delivery charges, additional. Whitewalls optional.

ONE OF OUR LEGENDS.

back to 1904 (that's before the Model T). A history that includes a succession of accomplishments on the track and on the road. (Would you believe back in the 30s we had such advanced features as front-wheel drive and dual braking systems?)

But more important than any specific feature of either car is a dedication to engineering excellence and innovation that has been a hallmark of Porsches and Audis through the years. That has separated them from other cars. That has made them more than just...cars.

PORSCHE
+AUDI

The 1977 PORSCHE

Our $28,000* Porsche Turbo Carrera: Not only the fastest production car Porsche ever built (0 to 60 in less than 6 seconds) but the most luxurious (supple leather seats, deep-cut pile carpeting, automatic temperature control, even 4-speaker stereo). *Suggested 1977 retail price, P.O.E. Transportation, local taxes, and dealer delivery charges, additional.

The view from the castle

In 1977, the year following the Bicentennial, we are urged to care confidently about our decent people and sound institutions

It is seven years since we started the national membership of the Smithsonian Associates, nearly seven years since the first issue of SMITHSONIAN was mailed to our new members. It is 1977, the year after the Bicentennial. As Thomas Mann said, "Seven is a good handy figure in its way, picturesque, with a savor of the mythical. . . ." It is said to be a lucky number. This magazine is a spokesman to the Associates, communicating to them something of what the Smithsonian is all about, and adding a vital private resource to the public support of the Institution.

It is no accident that the concept of the Associates is consonant with the Smithsonian's mission, "the increase & diffusion of Knowledge among men," everywhere and of all kinds. Curiosity, awareness, appreciation—all these traits help to encourage us to understand our lives.

1976 has been a long pilgrimage. It has been a fatiguing one for Americans from the beginning, from the heightened expectations of the spring, the sense of renewal, on through the genuine enthusiasm and fun of July 4, to the dog days of summer. Slowly our mood reverted to disillusion, that sense of ennui which has possessed us so much recently. At times we have been deadened by the spectacle of public events in this country, events which turn us inward. How quickly we lose track of good, of inspiring things, and accept only the sour taste of small beer, of yesterday's news, of susurrations and tattle.

For much of this past year, there has been a demeaning lack of joy, and no sense of celebration, no consciousness of the greatness of America, no trace of spiritual inspiration. This has been our Bicentennial year, and yet we have behaved at times like a set of mourners at a wake. There is a pervasive lack of confidence in the land about our governors, our leading sources of information, whether transmitted to eye or ear. We find it easier not to believe what we hear or see, indifferent to much except ourselves. It is true that we have been assaulted by revelations of corruption, but there is no point in lapsing into cynicism or—as Irving Kristol has recently pointed out (*New York Times Magazine,* November 14, 1976)—in being carried away by moralistic or self-righteous fervor to the simple point that all-those-fellers-in-Washington-are-rascals. Far too many decent people get mud on their shoes from such vigilante passion. The system works and the vast majority are honest—as in most of the rest of the world, too.

This country is the hope of the human family. Our institutions are among the soundest that exist, the envy of the older worlds on either side of us. There is a fourth dimension, time. It is the past, and it points the way. We must care joyously and confidently about our people and their future, so that we can reaffirm the tenets of our civilization for our own salvation. To do so is within our grasp.

That is what we should have remembered all year. "There is divinity in odd numbers, either in nativity, chance, or death," as Shakespeare has said. The year 1977 must be a good one for all you Associates. Pray tell us how you feel, be happy and confident, and the rest will follow.

S. Dillon Ripley

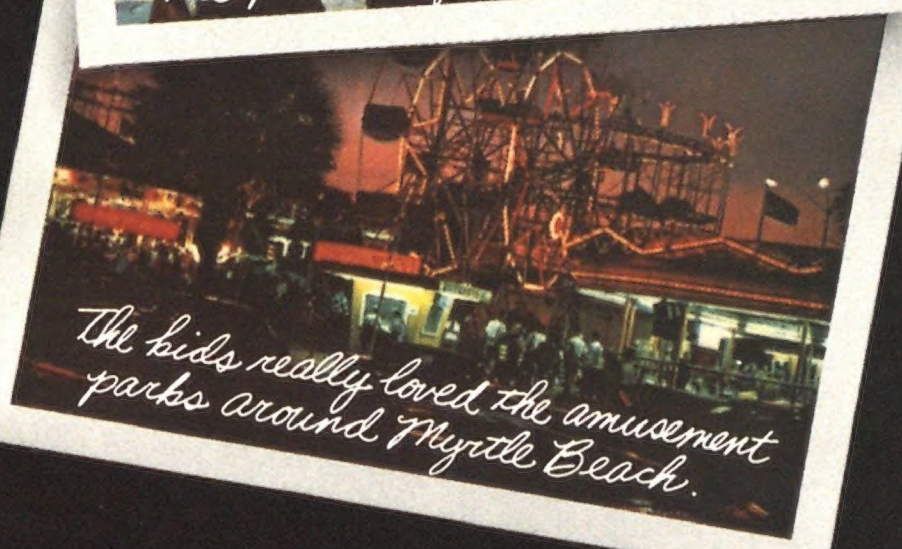
Our first South Carolina Vacation.
(But not our last!)

Our free South Carolina Trip Kit helped us plan a great vacation.

The ocean was terrific. And the beach seemed to go on forever.

We had a delicious lunch in the picturesque mountains.

Daisy and Dobbin showed us all the charming sights in Charleston.



The kids really loved the amusement parks around Myrtle Beach.

It was a beautiful day for golf. (Bill sank this putt for a bird!)

We're going back to South Carolina this year. There was much too much for us to see and do on one vacation.

We'll visit the sea islands, the zoo near Columbia and this time I'll manage to squeeze in a little shopping.

Name _____

Address _____

City _____ State _____ Zip _____

SOUTH CAROLINA

South Carolina Division of Tourism
Room 472, Box 78, Columbia, S.C. 29202

Send this coupon for your free Trip Kit.

You Can Now Acquire a Private Library of Distinction

THE GREATEST BOOKS EVER WRITTEN

Beautifully Illustrated • Bound in Genuine Leather • Decorated With Real Gold

The World's Greatest Books

It isn't difficult to list the world's greatest books. Their titles spring instantly to everyone's mind, because a book becomes great only when it is recognized as being great — generation after generation.

Melville's "Moby Dick", Dickens' "A Tale of Two Cities", Chaucer's "Canterbury Tales", Plato's "Republic", Thackeray's "Vanity Fair", Fielding's "Tom Jones", Hawthorne's "Scarlet Letter", Brontë's "Wuthering Heights", Homer's "Iliad", Swift's "Gulliver's Travels", Dante's "Divine Comedy", Milton's "Paradise Lost", Mark Twain's "Huckleberry Finn" and Dostoevsky's "Crime and Punishment."

Books like these are the books of *lasting value* that each family wants on its bookshelves. It is these books that you can now acquire from The Easton Press.

As Beautiful As They Are Meaningful

The pride that one feels in acquiring this edition of the world's greatest books comes not only from the power and significance of each literary masterpiece. It comes also from the sheer beauty of each book. Every volume in this private library will exemplify the ultimate in the art of printing, illustrating and binding.

Genuine Leather Bindings

Today, the cost of genuine leather bound books and the time required to create them has made the crafting of such bindings a vanishing art.

But each book in this collection will be bound in genuine leather! As with every detail of these books, luxury in binding will be the rule rather than the exception.

Unique Cover Designs of Real Gold

To further enhance the beauty of your books, each binding will be decorated with real gold. Each cover design, which will be uniquely different for each volume, will be deeply inlaid with this precious metal. The back cover and the spine of each book will be similarly decorated.

Gilt-Edged Pages

Complementing the gold of the leather cover's design is the gilt edging of every side of every page.

Beautifully Illustrated Books

Each volume of "The Greatest Books Ever Written" will be beautifully illustrated. In most cases, specially commissioned art from noted illustrators will be created to impressively complement the specific book. In others, illustrations from the period of the literary masterpiece will be used to give the individual book an incomparable distinctiveness.

Whether it be finely detailed black and white etchings or dramatic full color paintings, the illustrations used in each book will be carefully selected to match the mood and meaning of the author's work.

Elegant In Every Way

As final touches of elegance, each book will have beautiful endsheets of the highest quality, contain a bound-in ribbon page marker and be bound with a "hubbed" spine that is used in only the finest books.

The result of all of this careful attention to luxury and elegance is a collection of books that brings back memories of the great private libraries of the most discriminating families in days gone by.

Distinctly Different Volumes

Distinctiveness is the watchword of this private library. No two volumes are the same. The leather bindings will be of many colors and grains. The styles of type and illustration will vary. The design on each volume's cover will be different. Even the sizes of the books will vary.

A Most Important Family Heirloom

To acquire this edition of "The Greatest Books Ever Written" is to establish a family treasure that will be enjoyed now and passed on from generation to generation.

In today's world of impermanence, it has become increasingly important to establish in each family something of true heirloom quality. There is no finer example of such a family treasure than this edition of the world's greatest books.

A Truly Personal Library

To beautifully identify each book as part of your own private collection, a unique personalized nameplate will accompany every volume.

This plate is our certification, as the publisher of this edition, that each volume was issued expressly *in your name.*

The Acquisition Plan

The Easton Press edition of "The Greatest Books Ever Written" will be made available only by advance subscription. The books will not be available in bookstores, nor will they be offered through rare book dealers. They will be made available only to those who take advantage of the opportunity you now have before you.

Comparable books bound in genuine leather sell for as much as $50 to $75 per volume. However, you will be pleased to learn the volumes in this collection will be priced at only $28.50 for the first two full years. Future volumes will be similarly priced subject only to minor periodic adjustment to reflect varying material costs.

If you desire, you may return any volume within 30 days for a full refund of your purchase price. Moreover, you need purchase volumes only as long as you choose to do so; you may cancel your subscription at any time.

R.S.V.P.

To accept this invitation, you need only complete the Subscription Reservation below and return it to us. (It is not necessary to send any payment at this time.) This simple step is all that is necessary for you to begin building a private library of your own that is sure to be envied by all who see it, and treasured by all who use it.

SUBSCRIPTION RESERVATION

The Easton Press
47 Richards Ave.
Norwalk, Conn. 06857

No payment required.
Simply mail this reservation.

Please send me the first volume of "The Greatest Books Ever Written" and reserve a subscription in my name. Further volumes will be sent at the rate of one book per month. I will be billed $28.50 for the first book prior to shipment and invoiced on a pre-shipment basis for each volume thereafter.

I understand that you will send me a list of books scheduled for future monthly shipment. I may then indicate which titles on this list, if any, I do not want to receive, thereby insuring that I never receive any books I do not want.

I may return any book within 30 days for a full refund, and I may cancel my subscription at any time.

AN OPTION TO CHARGE BOOKS TO MASTER CHARGE OR BANKAMERICARD WILL BE MADE AVAILABLE WHEN YOU ARE INVOICED FOR YOUR FIRST VOLUME.

Name _____

Address _____

City _____ State _____ Zip _____

☐ As a convenience, I prefer to pay for my first volume now at $28.50 plus $1.25 shipping and handling (total payment $29.75*). Enclosed is my check payable to The Easton Press.

Conn. residents please pay $31.83 to include sales tax.

22

Goose Down Sox Keep Feet Warm

These whisper-weight hand washable Sox are fully insulated with Bauer Goose Down quilted in tough Nylon taffeta. Perfect to wear around home, make toasty warm bed sox, great travel mates that take little space in your duffel bag. **Sizes:** Specify Men's or Women's shoe size and we will supply proper fit. **Colors:** Red, Winter Blue, Powder Blue, Taupe. **0123** Goose Down Sox **$9.95** postpaid.

Order Today! Money Back Guarantee!
Enclosed is my check or money order for $_____. (Add sales tax where applicable.)
Please RUSH my 0123 Goose Down Sox.
Men's Size_____Color_____
Women's Size_____Color_____
Name_____
Address_____
City_____
State_____Zip_____
☐ **Send me FREE your new color catalog of over 1200 unique outdoor products.**

Eddie Bauer®

Dept. SSM, Third & Virginia, Seattle, WA 98124

There's Nothing Like It!

Wonderful Sight Light

No Glare . . . No Squint . . .

Contemporary Model

Traditional Model

Specially designed optical system uses standard bulb

Up to 5 times the light of conventional lamps . . . yet completely glareless!

A PERSONAL CHAIRSIDE READING LAMP

* **READING SMALLEST PRINT**
* **SEWING BLACK ON BLACK**
* **FULLY ADJUSTABLE**

Satin brass combined with base and shade in Black, White or Avocado
Traditional $78.50
Contemporary $64.50
Overall Satin Brass
(Contemp. only) $82.50

Buy America's Favorite Reading Lamp
Shipment Postpaid • Check or M.O.
Credit Cards Accepted: B/A, M/C, A/E

LIGHT-CRAFTERS
Dept. NJ
36 Sherwood Place
Greenwich, Conn. 06830

We sell only by mail . . . but write for list of nearest stores.

Letters to the Editor

Cooper-Hewitt Museum

Dear Sir: Peter Blake's article, "Fun and dazzle rivaling Dadaism of the Twenties," in the November issue, described exactly how I felt about the marvelous Cooper-Hewitt exhibition. A visit to the handsome Carnegie mansion and this incredible show was the highlight of my recent visit to New York City.

I would have liked, however, to have met Austrian architect/designer Hans Hollein. Since I couldn't, the next best thing would be to see his picture in SMITHSONIAN [below].
Josephine Edwards
Detroit

Tut's treasures

Dear Sir: "Now it's our turn to be fascinated by Tut's treasures" was of particular interest to me. I can remember the publicity at the time of the discovery of Tutankhamun's tomb and clearly recall the fashions that followed. My mother looked beautiful in a dress with prints of the mummies. Although I was a little girl at the time, it awakened in me a keen interest in Egyptian art.
Catherine Ellis
Newport Beach, California

Dear Sir: I have no argument with Tom Prideaux's fine article on King Tutankhamun, but I believe the picture of a gold cat's head is not a leopard but a cheetah.
Harriet Ingersoll
San Diego
This is a stylized image, but it was definitely intended to be a leopard because it was part of a garment that was always made of leopard skin. And, when found, this ornament was attached to real leopard fur. Ed.

Dear Sir: I would appreciate the precise schedule of when and where the Tutankhamun exhibition will appear throughout the country.
Betty L. Holloway
Detroit
For Miss Holloway and others who have

Hollein holds Egyptian wooden mallet, c. 16th-14th century B.C.

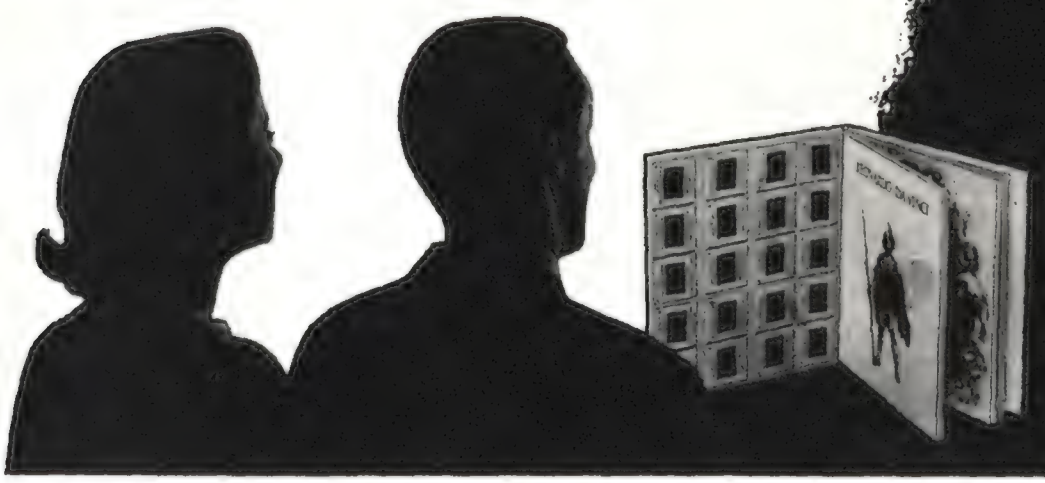
ENJOY THIS SPECTACULAR NEW

Color Slide Art Lecture

IN YOUR HOME FOR $1

You will view 20 famous masterpieces by the great LEONARDO DA VINCI each one projected on your wall in THE FULL GLORY OF THE ORIGINALS.

You will receive fascinating commentary on each painting and its place in the life of the artist. You will discover a new way to increase your enjoyment and understanding of the world's great art.



Here is what you receive for $1

LEONARDO DA VINCI, a handsome Album with 20 brilliant color slides, including the beautiful "Madonna and Child with St. Anne" (shown above) . . . the famous "Mona Lisa," radiant in their true colors and actual sizes . . . stunning details of the legendary "Last Supper" . . . and other priceless art treasures by Leonardo. The Album also contains an illustrated 40-page guided lecture by Renaissance authority Hellmut Wohl, who gives you revealing background on the paintings and the enigmatic genius who created them.

A special demonstration offer from the new Color Slide Program of the Great Masters

THERE IS NO EXPERIENCE in the world of art more thrilling than to stand before a magnificent painting—and to learn about it from someone who knows the work well. Suddenly everything you see takes on new meaning, as you begin to understand fully what the artist is communicating through his particular choice of color, form, brush stroke, and theme.

Now, your family can share this exciting experience—and important cultural advantage—at home, through the entirely new *Color Slide Program of the Great Masters.* You view world-famous works of art projected on your own wall *in the full glory of the original canvases*—while a noted authority points out the significant aspects of each painting, and gives you fascinating background on the man behind the masterpiece.

This method of art education—the color slide art lecture—is widely used by leading museums and universities. It has never before been made available to families at home.

A new way to deepen your appreciation of art and artists

As a subscriber, you are offered a series of unusual albums, each containing 20 color slides of priceless paintings by a celebrated master. These superb 35mm slides were created by specialists in art photography working in leading museums and collections throughout Europe and America. The authentic colors of the original paintings, every subtle line and detail, are brilliantly revealed on these slides. They can be shown on *any standard home slide projector.* (If you do not own a projector, you may obtain one at low cost with your trial Album. See the special offer at the right.)

The color slides, however, are only one part of the Album. Bound into the center of each Album is an illustrated 40-page guided lecture which discusses the artist's life as well as each of the 20 paintings presented; its place in the development of the artist, its importance in the history of art, its reflection of the tastes and attitudes of the period.

As you view the paintings projected on your wall and read the absorbing commentary, you and your family will discover *a whole new dimension in the enjoyment of art.* If you have been disappointed by the inadequacies of small prints and art reproductions, you will be delighted with the thrilling visual experience offered by the *Color Slide Program of the Great Masters.* It is very much like taking your own "private tour" with an art expert guiding you through the world's finest collections.

The Program is flexible—the cost is low

Approximately every six weeks, you are offered a complete new Color Slide Album of 20 distinctive slides and an illustrated lecture. Forthcoming Albums will be devoted to the lives and works of such great masters as *Michelangelo, Rembrandt, Goya, Gauguin,* and *Picasso,* as well as *Rubens, Van Gogh, Lautrec, Chagall,* and other outstanding artists from every major period.

If the slides were available from museums, you would expect to pay as much as $20 a set. Yet, as a member of this new Program, you pay only $7.95 for each complete Album—including 20 color slides and 40-page illustrated lecture. You may take as few or as many as you like, and may stop whenever you wish.

Accept this $1 demonstration offer

To introduce you to the *Color Slide Program of the Great Masters,* we will send you the Color Slide Album, *Leonardo da Vinci* (described above), for 10 days trial. If you are delighted with the demonstration, send only $1, plus a few cents for shipping. Thereafter, you will be offered a new Album approximately every six weeks at the low price of only $7.95. You will also be given the opportunity to elect to receive remaining volumes. If not thrilled, however, simply return everything within 10 days, and you will be under no further obligation. Mail the attached card today.

IF YOU DO NOT HAVE A PROJECTOR: here's an unusual opportunity. We can offer you the sensational Kodak Carousel 600 Projector supplied with a 500-watt lamp, and 3 inch f/2.8 Ektanar lens. This top-rated projector shows all regular 2" x 2" 35mm slides up to 1/16-inch thick. It has dependable gravity feed and you have instant access to any one of its 140-slide capacity at any time. List price $94.50 — subscribers' price only $69.95, plus tax. Remittance must accompany trial subscription form. If you are not completely delighted with the projector, you may return in 10 days for a full refund.

If Reply Card has been removed, write Color Slide Program of the Great Masters, Dept. FC-104 1221 Avenue of the Americas, N.Y., N.Y. 10020

Scandinavia

North Cape • Lapland • Russia

Discover the cool majestic beauty of Scandinavia. Unhurried lifeseeing with the choice of twelve deluxe escorted tours, 15 to 23 days. See four Scandinavian countries, and Norway's fjords...cruise the Baltic Sea... take a 4-day Rhine cruise to Germany & Holland...a scenic railcruise through Viking land...a 14-day Royal Viking North Cape cruise...Eastern Europe and Russia too!

Scandinavia Highlights

15, 22 or 23 days...All of Scandinavia, the charming capitals, the countryside, the people plus Finland's unique Silverline waterway. Norway's fjordland. Denmark's fairytale country, Sweden's lakes and famous Orrefors glass region.

Scandinavia • North Cape • Lapland

16 or 22 days...A thrilling "Midnight Sun" vacation in Lapland and the North Cape, high above the Arctic Circle where Nature herself is the sole creator of the spectacular attractions...plus Scandinavia.

Scandinavia, North Cape and Russia Cruises

22 days...Enjoy a combination of shipboard and shore experiences on first class cruise tours...Scandinavia plus a four day visa-free cruise to Russia... Royal Viking Line's luxury "North Cape" cruise plus four Scandinavian capitals...Scandinavia, Germany, Holland, Belgium—featuring a Rhine cruise.

Scandinavia, Scenic Railcruise

22 days...Take a first class scenic rail cruise through Denmark, Sweden and Norway aboard the engineering marvels of the Scandinavian railways...glide past moated castles to Hans Christian Andersen's fairytale country...through the spectacular land of the Vikings with its fjords and jeweled lakes.

Scandinavia • Russia • Eastern Europe

22 days...Delight in the charming old-world of Eastern Europe in Moscow, Leningrad, Kiev, Bucharest, Prague, Warsaw, Berlin and if you like, see Scandinavia besides.

Scandinavia Alpine • Austria • Switzerland

22 days...Visit the Scandinavian capitals and the majestic fjordlands. Then delight in gay Vienna and marvel at the breathtaking Alpine beauty at the best resort areas. Cruise tranquil Lake Lucerne to the little village of Vitznau.

- **All tours fully escorted**
- **Most meals included**
- **Deluxe hotels and resorts**
- **Limited size groups**
- **All inclusive rate**
- **Finest land arrangements**
- **Money-saving group air fare via SAS**

For brochure, see your Travel Agent or mail coupon

FOUR WINDS TRAVEL, INC., Dept.
175 Fifth Ave., N.Y., N.Y. 10010 Tel.: (212) 777-0260

Please send me your 40 page, full-color Scandinavia tour brochure. N333

Name_____

Address_____

City_____ State_____ Zip_____

Four Winds®

inquired, the Tutankhamun exhibition is scheduled as follows: National Gallery of Art in Washington until March 15, 1977; Field Museum of Natural History (in joint sponsorship with the University of Chicago)—April 15 to August 15, 1977; New Orleans Museum of Art—September 15, 1977, to January 15, 1978; Los Angeles County Museum of Art—February 15 to June 15, 1978; Seattle Art Museum —July 15 to November 15, 1978; Metropolitan Museum of Art, New York City—December 15, 1978, to April 15, 1979. Ed.

Hamilton-Burr duel

Dear Sir: We have read with interest the article, "Pistols shed light on famed duel," by Merrill Lindsay. We recognize that the author is an expert on firearms, and the history he presents is credible.

Of course, Hamilton was not "ruthlessly gunned down by Burr." Hamilton's derogatory statements provided the basis for the duel. In his correspondence with Burr, he failed either to explain or to apologize. He accepted the challenge. He went voluntarily to the dueling grounds. He took the John B. Church pistols with him. He accepted the rules which applied to both men for the encounter.

We strenuously object to Lindsay's use of these words, as applied to Colonel Burr's expedition to the West: "his mad plan to set up a Mississippi Valley empire." There was no "mad plan," and even though the government used every possible means to obtain evidence of treason, Burr was found "not guilty."

Samuel Engle Burr jr.
President General,
The Aaron Burr Association
Linden, Virginia

Burr's plans assumed the possibility of war with Spain; unfortunately, he did not know that his fellow schemer, General Wilkinson, was on the Spanish payroll. Wilkinson, intent on his own safety, sent the dispatches to Washington which brought on Burr's trial for treason. His "treason" was not overt but it brought about the end of his public career. Ed.

Dear Sir: It may have surprised Mr. Lindsay to find that Hamilton's gun was equipped with a hair trigger, but the fact that it had such a device was long known. I cite James Parton, *The Life and Times of Aaron Burr:* "The pistols were then loaded, and the principals placed. . . .

The showplace that goes places.

There are two fundamental reasons for buying any motorhome.

Driveability.

And liveability.

A GMC Motorhome is designed to supply both in great abundance.

Consider GMC's front-wheel drive. It means there's no driveshaft running from the front to the rear. This allows for a low center of gravity. Thereby contributing to a stable ride.

And in the rear, the wheels are arranged in tandem, one behind the other, rather than side by side.

This arrangement offers several advantages. First, when combined with GMC's air suspension system, it helps to make for a smooth and stable ride. Second, it allows the use of six brakes rather than four, one at each wheel. And third, it provides impressive room inside. Because when the rear wheels are in tandem, they intrude less on interior space.

Then there's the liveability factor.

A GMC is not only pleasant to look at. It's a pleasure to live in, as well.

The interior is orderly and efficient.

The galley has all the conveniences you could want. Including a roomy 7½ cubic-foot refrigerator with freezer. An efficient and convenient range. And a stainless steel sink with double bowl.

The bath is a molded fiberglass module. It's very easy to clean.

And as you can see, the seating area is a joy to behold. With a choice of beautifully coordinated colors, fabrics and floor plans.

We at GMC believe that a motorhome is something you should enjoy every minute—whether you're cruising the Interstate, or parked at your favorite campsite.

A GMC Motorhome is a class vehicle. And it shows everywhere you look.

Call (800) 521-2806, in Mich. (800) 482-9228, toll-free, for the location of your nearest Motorhome dealer.

THE MOTORHOME FROM GENERAL MOTORS GMC

What your home could have in common with the Met, the Tate, and the Louvre.

Beautiful, original works by artists who are represented in the world's great museums and galleries can be yours for very reasonable prices.

We offer original etchings, lithographs and serigraphs signed by Calder, Chagall, Dali, Delacroix, Renoir and other important artists.

EARL KLEIN'S "Volante"

(Earl Klein's dynamic serigraph "Volante" is just one of the many fine prints we've recently made available.)

Our expert advice and full money-back guarantee are your assurances that the art you buy will have lasting value and beauty.

Send for our colorful, descriptive brochure, without obligation.

Original print collectors group, Ltd.

120 East 56th Street, Dept. S12 , New York, N.Y. 10022

☐ PLEASE SEND ME YOUR FREE COLOR BROCHURE.

Name

Address

City State Zip

© 1977 Original print collectors group, Ltd.

The Potion of Love.

It began in Saronno 450 years ago. Did the beautiful, young widow create the original Amaretto di Saronno as a thank-you for her portrait? Or as a gift to express affection for the artist, Bernardino Luini?

Something to ponder tonight, as you discover its intriguing flavor and provocative bouquet.

Amaretto di Saronno.

The Original Amaretto.
From the Village of Love.

56 Proof Imported by Foreign Vintages Inc Great Neck, N Y © 1975

As Pendleton gave Hamilton his pistol, he asked, 'Will you have the hair-spring set?' *'Not this time,* was the quiet reply.' " (Italics were in the original.) This is not proof that Hamilton did not use the hair trigger, but it is cited to show that it was common knowledge the weapon had one.
Helmer R. Johnson
New York City
The uninitiated might well have assumed that Pendleton was referring to a conventional, unconcealed hair trigger, found on many dueling pistols of the time. Ed.

Dear Sir: Since my wife is a blood relative of the Burr family on her mother's side, we doubly appreciate any version of the affair which tends to vindicate Burr. If Hamilton actually sought to gain an advantage by choosing the set trigger pistols, he merely demonstrated his own ignorance of firearms. It is entirely possible that Hamilton himself did not know of the set trigger and simply got off a wild shot. Perhaps the best evaluation is that it was a duel fair and square, in accordance with the code of the time. Hamilton missed, Burr did not.
Lewis B. Coe
Crown Point, Indiana

Tachyons

Dear Sir: James S. Trefil's article, "It's all relative when you travel faster than light," was very interesting and informative. However, the article ended before Mr. Trefil could explain how tachyons make a starship like the *Enterprise* possible. Indeed he indicates that faster-than-light travel (as opposed to communications) is impossible because tachyons must always be tachyons and tardyons must always be tardyons. So the article explains the *Enterprise*'s subspace radio as a beam of tachyons, but it doesn't explain the starship warp drive.

Perhaps we should stick with the space warp used in *Star Trek* for faster-than-light travel. For this the *Enterprise* used the energy generated by annihilating matter and antimatter to produce the power to warp space. That is, it bent space through a fifth dimension bringing two points, light years apart, close together. This obviously takes a lot of energy and might have worse side effects than a sonic boom.

So it is back to the space warp for the *Enterprise*. Still, we do know that the

Audition free for 10 days Karl Böhm's superb Deutsche Grammophon recording of

Mozart's Six Greatest Symphonies

SPECIAL BONUS: Mozart's Piano Concertos Nos. 12 and 26

All 4 International Award-Winning Records For Less Than The Price Of 1!

Your Introduction To The Unique Money-Saving Program That Offers Free Auditions Of Prize-Winning Recordings By The Leading Concert Artists Of Our Time!

Wolfgang Amadeus Mozart—music's greatest natural genius—divinely gifted beyond any other musician who ever lived! And into his six greatest symphonies he poured a multitude of his most astonishingly beautiful, incredibly moving inspirations!

Symphony No. 41, "Jupiter"
Symphony No. 40 in G-minor
Symphony No. 39 in E-flat
Symphony No. 38, "Prague"
Symphony No. 36, "Linz"
Symphony No. 35, "Haffner"
Extra! Symphony No. 32

Now you are invited to hear these miraculous works in their finest recording . . . interpreted with extraordinary empathy by Karl Böhm . . . played to perfection by the Berlin Philharmonic Orchestra . . . captured in unsurpassed stereo realism by Deutsche Grammophon. So outstanding is this recording that it has won *three* of the music world's most eagerly sought honors: the Grand Prix International du Disque, Edison Award and Deutsche Schallplatten Prize! In addition, you will also receive Mozart's Piano Concertos Nos. 12 and 26, "Coronation," superbly performed by soloist Geza Anda with the Salzburg Camerata Academica — winner of the coveted Grand Prix des Discophiles.

Now enjoy and keep these 4 superb albums for less than the price you'd pay for 1!

Because these magnificent recordings have met with almost unprecedented acclaim, they have been chosen to introduce you to The Great Awards Collection, a totally new concept in home listening. You may enjoy all eight masterpieces, on four superb-quality, imported records, for 10 days absolutely free. Then keep all four, if you wish, for only $6.98 *(that's less than the price you'd pay for just one record)!* Simply mail the coupon at right today.

Here's how the program works . . .

As a member of The Great Awards Collection you will receive only the finest recordings of prize-winning concert performances by preeminent orchestras, conductors and soloists. There is no minimum number of recordings you must buy. And you can cancel your membership at any time. What's more, every superb recording you *choose* to examine comes to you on a free 10-day trial basis. So you'll never waste a penny on disappointing purchases!

Approximately 14 times a year you will receive the current issue of our Great Awards Collection Bulletin highlighting an exceptional Selection of the Month and other brilliant classical releases recommended by a distinguished jury of musicians, scholars and musicologists. If you want to examine the Selection of the Month you need do nothing. It will be shipped to you automatically. If you want any other selection, just mark your choices on the order card you will receive and return it by the date specified. If you do not want any selection, just check the proper box on your order card and return it by the date specified. It's that simple!

Special half-price bonus offer saves you money!

In addition to great music, you'll enjoy great savings with our half-price bonus plan. For every record you buy at our low members' price (always well below suggested retail), you may choose another one from a list of award-winners and other critically-acclaimed LPs and pay just half that price! A truly economical way to build your library of superb classical recordings.

How many records are you committing yourself to buy when you return the attached coupon? *None at all!* Even your introductory set of *Mozart's Six Greatest Symphonies* and *Piano Concertos 12 and 26* comes to you *on approval.* Audition it free for ten days, then either return it — or keep it for only $6.98 for all four records (plus a small postage/handling charge).

Here at last is the ideal way to acquire a connoisseur's record library in easy stages. You listen at home to every award-winning selection you elect to examine before deciding whether to buy it! Please act today! Begin your money-saving, no-obligation membership in The Great Awards Collection by mailing the coupon for your free trial, with four-for-less-than-the-price-of-one purchase option of this essential collection of Mozart's Six Greatest Symphonies and exquisite Piano Concertos Nos. 12 and 26.

Eight ways The Great Awards Collection helps you enjoy fine music more than ever!

1. The greatest music by the world's immortal composers.
2. A major, award-winning recording yours to audition each month.
3. Superior imported LPs — silent surfaces.
4. Free ten-day trials of all selections.
5. All selections always far less than retail price.
6. Extra savings with Half-Price Bonus Plan.
7. No obligation to buy — no minimum purchase.
8. Money-saving introductory offer.

---Send no money now—Mail coupon TODAY!---

Listen for 10 days free. Keep all 4 for less than the price of 1!

The Great Awards Collection • 175 Community Drive • Great Neck, N.Y. 11025

Please send me, for my free audition, the triple-award-winning recording of Mozart's Six Greatest Symphonies by Karl Böhm, together with Geza Anda's award-winning performance of Mozart's Piano Concertos Nos. 12 and 26. I may return the set after 10 days and owe nothing, or keep it and pay only $6.98* for all four Deutsche Grammophon records, plus a small postage/handling charge. This is all four records for less than the regular price of one!

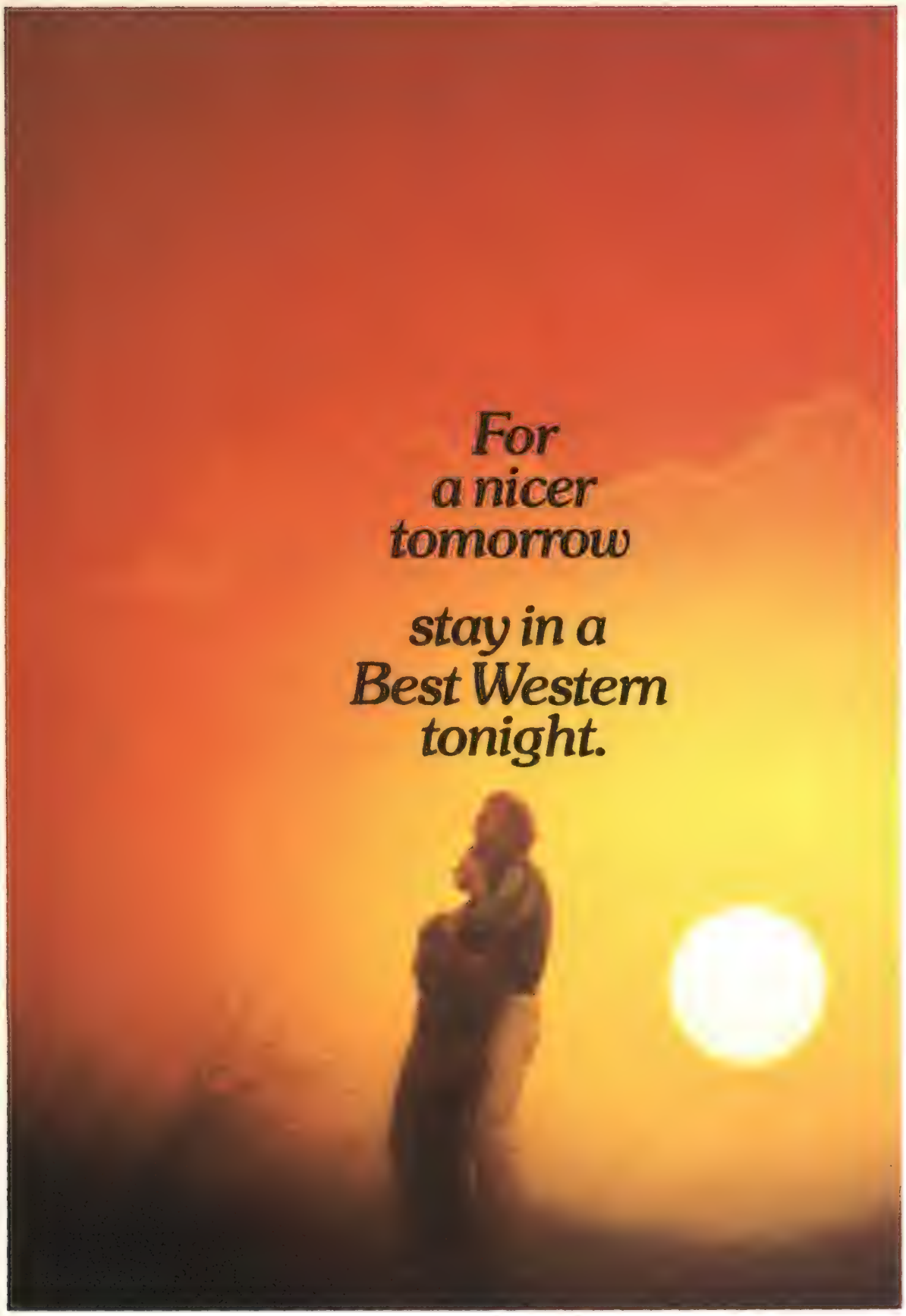
Each month I will also be notified of major award-winning recordings available to Great Award Collection members free for 10 days. For every one of these records I buy at your members' price (always below suggested retail), I may also choose one record at half that price from your special list. I am not obligated to buy any minimum number of records. I may cancel my membership at any time.

NAME _____
(please print)

ADDRESS _____ APT. NO _____

CITY _____ STATE _____ ZIP _____

Offer limited to the 48 connecting states. Offer expires 6/30/77. Limit: one membership per household. Only new members eligible. 59202
NOTE: All applications are subject to review, and we reserve the right to reject any application. *Sales tax added for New York residents.



When you're traveling, good nights lead to pleasant mornings. And it's good nights that have made Best Western the world's largest chain of motels, hotels and resorts.

We're not one look-alike inn after another. Each Best Western has a distinctive warmth and pride that comes with independent ownership.

You'll enjoy the differences, you'll love the ways we're the same: Every Best Western is regularly inspected for cleanliness, quality, comfort and value.

Stop at any Best Western for a free copy of our 1977 Road Atlas & Travel Guide.

It's the nicest thing you can do for tomorrow.

Best Western

"Lodging at its Best"

For reservations call your travel agent or dial toll-free (800) 528-1234
In Arizona (800) 352-1222 · Phoenix 257-0885

transporter, for beaming the crew up and down from planets, will work—if they ever get the bugs out.
Walter B. Hendrickson jr.
Jacksonville, Illinois

Dear Sir: During the war *Life* magazine had a cover photograph of bombs dropping from an airplane, which many readers thought was faked because the bombs were in a straight vertical line below the airplane. Of course the picture was taken from another airplane flying at the same speed. This is a real demonstration of the hypothetical motorcycle.
Alfred H. Knouff
Sun City, California

Dear Sir: Tachyons do exist. I saw one tomorrow—she'll have been beautiful.
W. E. Smithson
Hamden, Connecticut

A rebel officer's revenge

Dear Sir: The implication that Captain Waddell fought against the Union only because his pay was withheld is rendered questionable by the reactions of hundreds of other Southern officers at the beginning of the Civil War, and in particular by the article itself, which states: "He could not choose the North, '. . . simply because, my home is the home of my people in the South, and I cannot bear arms against it or them.' "
Richard F. Lemal
Bernardsville, New Jersey
Back pay was not his "only" reason, but it certainly added fire to his revenge in spades against the Navy. Ed.

Insect Zoo

Dear Sir: We would like to provide a bit of historical background for your interesting article on the Insect Zoo. When I was special assistant to Dr. Richard S. Cowan, then director of the Museum of Natural History, I thought up the idea for the Insect Zoo. Armed with Dr. Cowan's blessing and help from the exhibit staff, my wife Nancy (who volunteered her artistic and scientific talents) and I brought the exhibit to life in 1971.

You can imagine our gratification at seeing "our baby" develop into a popular, permanent exhibit.
Ronald S. Goor
Bethesda, Maryland

The immortal of instruments.

If suddenly you were given the power to cancel every concert and musical event at which a Steinway piano was to be played, you could darken concert halls from Kansas City to Budapest.

If at the same time you could erase every recording made at a Steinway® you could rob the world's archives of nearly every great performance by every important artist who has ever made a recording.

It is just that simple. Nearly everyone who's ever been anyone at the piano has played the Steinway. And nearly everywhere that's anywhere musically has a Steinway in attendance.

The instrument of the immortals has become the immortal of instruments.

For literature about the Steinway, write to one: John H. Steinway, Steinway Hall, 109 W. 57th St., New York 10019.

Steinway & Sons

Introducing the Continental Mark V.
In the tradition of excellence
of the original Continental...
Continental Mark II...Mark III...Mark IV.
Continental Mark V.
A Mark of tradition.

CONTINENTAL MARK V

LINCOLN-MERCURY DIVISION Ford

From the shores of Gitche-gumee . . .

MINNEHAHA WILD RICE

Longfellow's legend of Hiawatha and Minnehaha is a poetic classic of the Sioux and Chippewa. Long before Longfellow, these Indians had found wild rice, *mahnomonee,* and made it the basic vegetable in their diet.

Minnehaha's people considered wild rice a perfect food: highly nutritious and richly delicious. They were right. 100% natural Minnehaha Wild Rice is an excellent source of niacin, thiamine and riboflavin. It has more than four times the iron, magnesium and phosphorous of white rice; twice the potassium and protein; plus 100% more fibre.

Once, wild rice grew from the Gulf of Mexico to Hudson's Bay, from the Atlantic to the Rockies. Today, it grows only along the Minnesota-Canada border.

Minnehaha Wild Rice is the finest quality of the rarest of grains. Minnehaha adds the perfect touch to any meal.

We have held the price of our unconditionally guaranteed wild rice for three years: $5.90 per pound, in five-pound shipments, *postpaid.*

Each pound is poly-sealed and placed in its own distinctive muslin bag, with our recipe brochure.

So fine a food makes a grand gift. Simply list the names and addresses of those to whom you want Minnehaha Wild Rice sent, the number of pounds per addressee and when you wish it to arrive. We do the rest, including signing your name to an attractive gift card.

MINNEHAHA WILD RICE, INC. SM-3
WCCO Radio Building—Suite 420
Minneapolis, Minn. 55402
Please send, postage paid:
____Ten 1-lb. bags @ $57.00/shipment $_____
____Five 1-lb. bags @ $29.50/shipment $_____
(Singly boxed pounds, add $1 per shipment)
____Under 5 pounds, $6.85/pound $_____
My check is enclosed for total: $_____
Name_____
Address_____
City_____
State_____ Zip_____
(Remember: enclose gift mailing instructions)

Around the Mall and beyond

One of the main things about this January is that it includes Inauguration Day. We talk about this beginning on p. 101, but the event also inspires a small addendum to last month's discussion, in this column, of live animals at the Smithsonian but not at its National Zoo. This episode could be entitled "Fowl Doings at the Inaugural Ball."

The time was January 1973, the second inauguration of Richard Nixon. One of the inaugural balls was scheduled to be held at the Museum of History and Technology—a national occasion near the historic displays of that great building. And it occurred to the authorities that a few chickens, live, would add zest to the pretentious event.

It wasn't as crazy as it sounds. For some time the Smithsonian had experimented with adding various forms of life to historic habitat groups. One of the experiments in fauna involved a breed of chicken, the Dominique, which was developed in America during the 18th century and so would add verisimilitude to displays that dealt with early Americana.

The Dominiques had been tried and, for various reasons, found wanting. They had been given away, but now, with the inaugural ball looming, four of them were tracked down in their new home and returned as a loan to the museum.

The day arrived with its ceremonies, its parades, finally the affairs planned for evening. Guests drove up to the Museum of History and Technology in long black cars and swept inside trailing their minks and leaving traces of two hundred-dollar-an-ounce perfume and two-bucks-a-bottle after-shave lotion in the marble halls. Refined music throbbed discreetly. Cultured voices murmured. Beautiful people strolled past the softly lit exhibits and exclaimed with restrained pleasure at the sight of the four chickens clucking away in their early American setting.

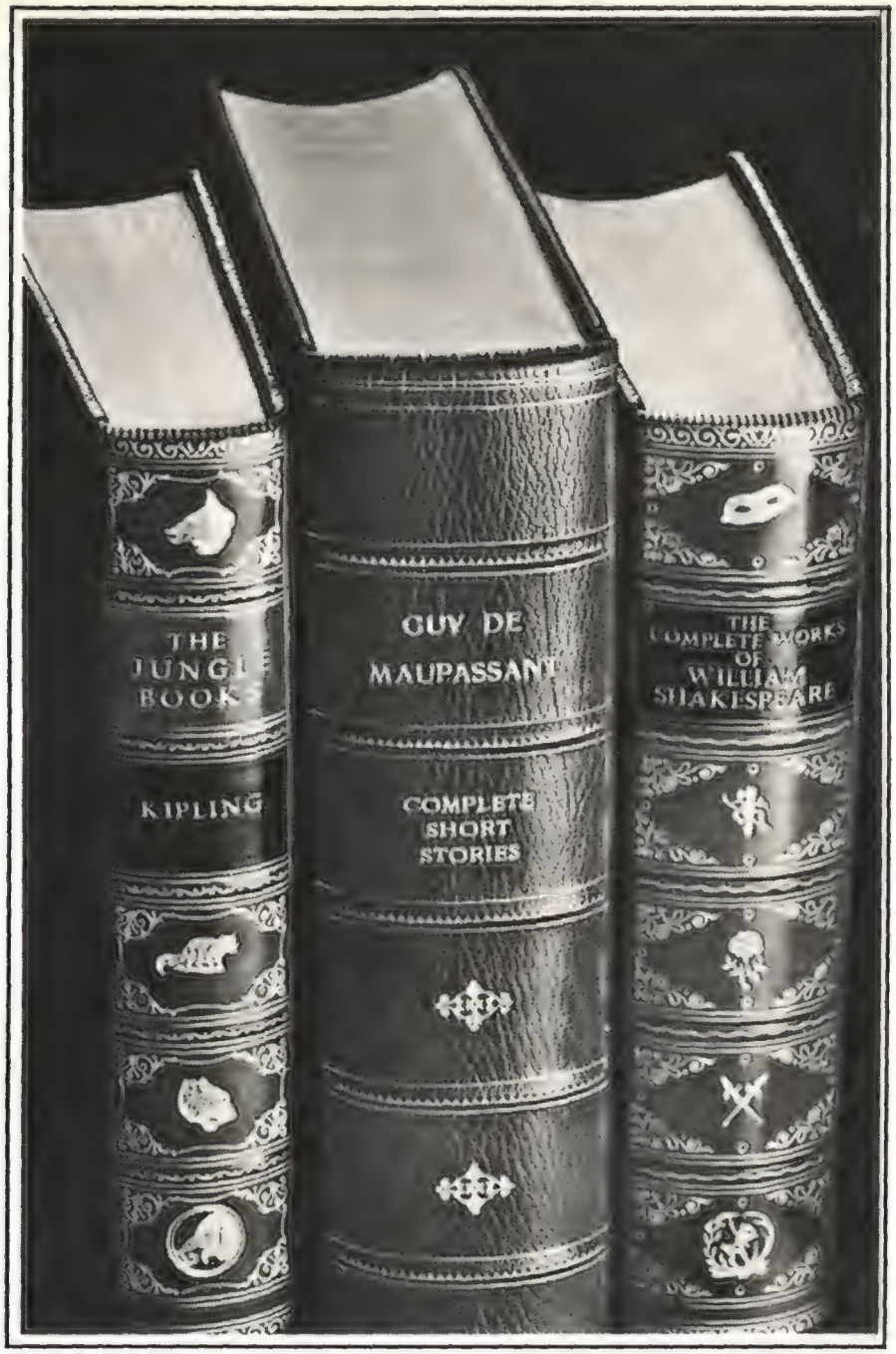
All well and good. Obviously a great evening for the Republic. But, as Silvio Bedini, Deputy Director of MHT, notes about the occasion, "The evening was young, and all was not well."

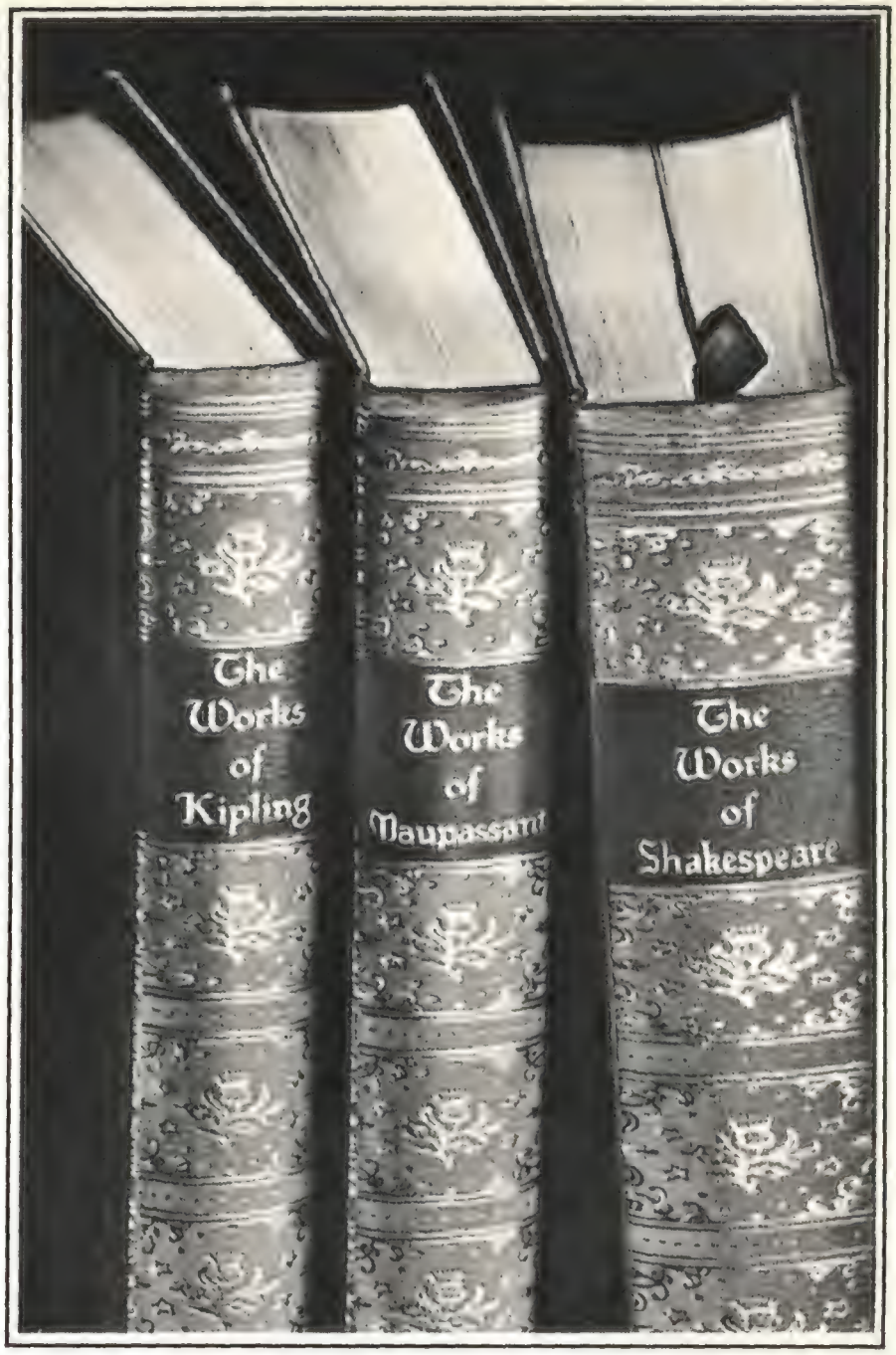
Bored, curious, probably hurt because it had not been given a better view of the proceedings, a chicken flew the coop, you might say, and headed purposefully toward one of the thousand-dollar boxes. The occupant, presumably one of your typical suburban Republicans who knew little about chickens and didn't particularly want to learn any more just then, complained that she was being attacked.

Secretary Ripley smooths ruffled feathers.

The authorities descended upon the Dominique and hustled it back to its pen, but in a few moments it broke loose again and came skittering and squawking straight back to the same box. Once more the lady reacted vociferously. Once more the bird was nabbed and reconfined. And yet once more it escaped and heroically renewed its charge, scuttling and flapping past all those black patent leather shoes and shimmering evening gowns, obsessed with renewing its invasion of that splendid box with its elegant inhabitant.

By this time the press was responding to the situation with whoops of joy, for here was a bright moment in a dull assignment. "Chicken Molests Inaugural Guest" and similar headlines began to resound in the jaded heads of reporters.





$54 each. Or $1 each.

Would you like to own fine editions but hesitate because of their high cost?

Actually, there's no need to spend $50 or more for an elegantly-bound volume of Shakespeare, Kipling or Maupassant.

If you'd like to build a fine home library, we'll start you on your way by sending you the works of all three of these immortal writers in bindings you will cherish and your friends will envy.

We'll send you everything Shakespeare ever wrote in a beautiful 1300-page volume. All his comedies, tragedies, historical plays. All his poems and sonnets.

And a matched volume containing the works of Kipling. Actually eight books in one. A complete novel and 139 stories, ballads and verses loved the world over, including Mandalay, Gunga Din, The Phantom Rickshaw, and others.

Plus a third volume: the works of de Maupassant. His short stories, complete and unexpurgated. 128 polished gems by the man who made the short story (and especially the surprise ending) an art.

You can have all three deluxe volumes for only $1 each. Simply as an introduction to our Golden Giants of Literature Series.

As they become available, we'll also offer you other books in the Series. The novels and stories of Victor Hugo. The poems of Byron. Ibsen's daring plays. The works of Tolstoi, Poe, Swift, Cellini, Wilde, Browning, Longfellow, Emerson, Dostoevsky and others.

Each volume is clothed in our deluxe antique ecru binding that has the look and feel of a fine leather binding costing over $50—except that it stands up to time far better. Each volume is richly tooled in colors of red and gold, with gilded page tops and a red silk ribbon to mark your place.

Because we print in large quantities and distribute direct to the public, you can add future volumes in the series to your library for just $5.89 each (plus postage and handling).

You don't have to take every volume. You may reject any volume before or even after you receive it. Select only those you really want. Soon they'll build up into a library you'll be proud to own, a library you and your family will turn to again and again.

Send no money now. Just mail the coupon to get Shakespeare, Kipling and de Maupassant for only $1 each. And discover how affordable fine editions can be. Black's Readers Service, Roslyn, New York 11576.

Black's Readers Service
Roslyn, New York 11576

Please enroll me as a subscriber and send me at once Shakespeare, Kipling and de Maupassant. I enclose *no money now*. After a week's examination, I will either keep my books and pay $3 (plus postage and handling) or return them.

Also reserve for me additional volumes in the Golden Giants of Literature Series. As a subscriber, I will get advance descriptions of future volumes. For each volume I choose, I will pay just $5.89 (plus postage and handling). I may return any book, at the Series' expense, for full credit and I may cancel my reservation at any time. (Books shipped in U.S.A. only.)

7-JF

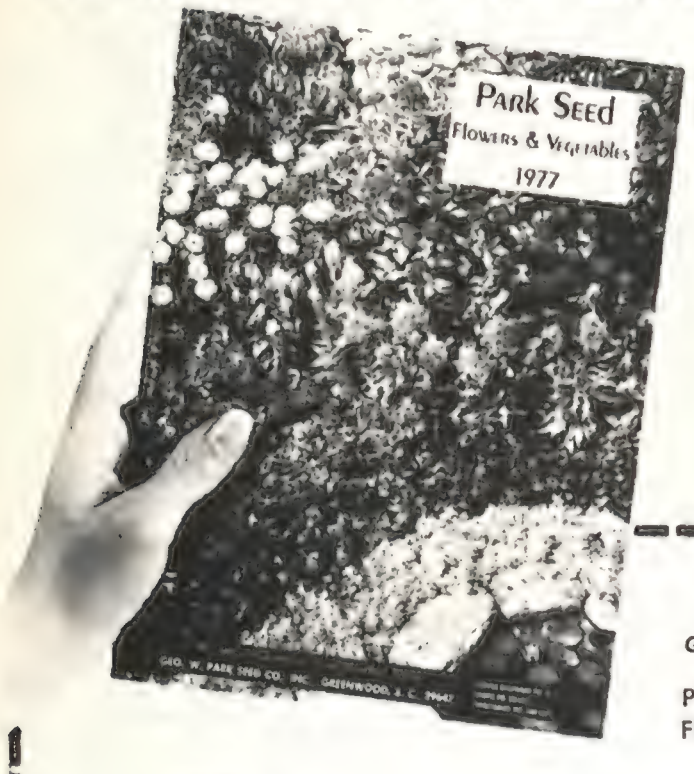
Name (please print plainly)

Street

City & State Zip

1-3B GG

Send Now For The New FREE Park Seed Catalog



PARK OFFERS 3000 VARIETIES OF FLOWERS AND VEGETABLES IN ONE OF AMERICA'S FINEST CATALOGS.

124 PAGES IN FULL COLOR.

GEO. W. PARK SEED CO., INC
12 Cokesbury Road
Greenwood, South Carolina 29647

Please rush my FREE copy of Park's Flower and Vegetable Book.

NAME _____

ADDRESS _____

CITY _____

STATE _____ Zip _____

Your pictures never sounded so good.

Most beautiful pictures have beautiful sounds that go with them. You can get both with Bauer's S105 new Super 8 XL Macro Camera. No separate recorder to carry. You record directly onto the film.

Sound is only one of the special effects you can get right in the camera. There are fade in and fade out, and a 5x power zoom with macro. And there's time lapse. So you can make the sun come up in a hurry. And as the sun goes down you can keep shooting without lights. The S105 has a super fast f/1.2 XL Macro lens. Metering is thru- the-lens and fully automatic with manual override. And Bauer's patented twist-away grip makes it a smaller package to carry.

The Bauer S105 lets anyone make professional movies with just one piece of equipment.

Show them on our super T60 projector. The only super 8 that records and plays back stereo. We also have a 12x zoom silent camera and a whole line of other fine movie products. Write for information.

BAUER Super 8 Sound Cameras.

AIC Photo, Inc., Carle Place, N.Y. 11514
Bauer is a Reg. TM of Robert Bosch Photokino GmbH.

National television trundled into the scene on its dollies, cameras grinding, lights blazing.

Then Secretary Ripley arrived in time to smooth all the ruffled feathers—after all, he's an ornithologist—and then the President showed up and distracted everyone's attention, including, one supposes, the chicken's.

Aside from Inauguration Day, January is a time for that traditional survey of the world at hand. Admittedly, Secretary Ripley gives us a good look at what the Smithsonian is up to in his annual report (p. 123). But I find that he fails to bring to our attention some of the vital things that have happened in the year just past or will happen in the year to come.

Does he touch on the fact, for example, that Dennis the Menace visited the Air and Space Museum last fall? He does not! Nor does he mention that three Atlas lionesses have been bred and that one should grace the New Year with lion cubs this very month.

In this latter case, I suspect Mr. Ripley is simply exercising the caution of an experienced naturalist. Zoo breeding does not in any way guarantee babies (as Slocum would say, "plowin' ain't potatoes"), and whether the lionesses come through successfully is always uncertain. But if all three do, we will have one litter—usually three or four cubs—after the first of the year and two other litters later.

As for Dennis the Menace, he came to look at the planes soon after we were publicizing our two millionth visitor to the National Air and Space Museum. By "he," I mean the man who draws him, Fred Toole, who has taken over the actual penmanship from Dennis' creator, Hank Ketcham. Mr. Toole was met by Mel Zisfein, deputy director of the museum, and given a good look around so that Toole could put Dennis into the picture, as they say on Madison Avenue.

Toole had already given Dennis this sort of treatment over at the National Geographic building, here in Washington. The result was a special comic book: "Dennis Visits the National Geographic" or something like that. At time of writing, "Dennis Visits the National Air and Space Museum," or whatever, has not come to my attention, but I'm really rather slovenly in my pursuit of comic books and must apologize if Dennis'

The exhibit you've been waiting for since 1325 B.C.

TREASURES OF TUTANKHAMUN

The elegant solid gold funerary mask of the boy-king Tutankhamun. One of fifty-five treasures on display from King Tut's fabled hoard.

National Gallery of Art
Washington, D.C.
November 17, 1976—March 15, 1977

New Orleans Museum of Art
New Orleans, Louisiana
September 15, 1977–January 15, 1978

Seattle Art Museum
Seattle, Washington
July 15, 1978—November 15, 1978

Field Museum
Chicago, Illinois
April 15, 1977—August 15, 1977

Los Angeles County Museum of Art
Los Angeles, California
February 15, 1978—June 15, 1978

Metropolitan Museum of Art
New York, New York
December 15, 1978—April 15, 1979

This exhibition, organized by the Metropolitan Museum of Art, is made possible through the assistance of the National Endowment for the Humanities and Exxon Corporation.

EXXON

Probably the best looking blanket you'll ever wear!

The Navajo Parka . . . 85% wool for warmth and comfort . . . 15% nylon for added strength . . . new this year and sold only by Norm Thompson.

During their march through the Southwest, Spanish Conquistadors brought the American Indians a great gift . . . domestic sheep! Soon, tribes like the Navajo were combining their weaving skills with the raw wool and producing beautiful blankets in bold, geometric patterns. These blankets have become a symbol of the talent and imagination of these legendary craftsmen . . . and we believe our Navajo parka, in its own small way, helps to perpetuate this great tradition. The fabric does, indeed, have a soft, napped texture that's been traditionally reserved for blankets. This luxurious finish is achieved by putting the woven cloth through a special process that actually raises the fiber ends resulting in a mohair-like surface. It feels great right next to your skin. And, our own exclusive wool blend (85% wool, 15% nylon) gives you the warmth and comfort of a completely natural fiber with the added strength and durability of a modern synthetic.

Cut and styled for active people . . . a wearable garment that's just plain good looking.

The eye-catching appearance of this parka is just one reason you'll want to wear it every chance you get. Its practical design is equally as important. It's cut for action with plenty of room to reach up and out with no binding or restrictions. The Navajo parka features a two-way zippered front for easy on and off, and raglan sleeves for good fitting comfort. A pair of slash handwarmer pockets are positioned at just the right height to serve as comfortable arm rests . . . and finally, a handy storm hood can be used for extra protection against wind and rain. **(Your satisfaction is fully guaranteed or your money back).** Sizes: XS, S, M, L, XL to fit men's 36-50; women's 6-20. **$42.00** Please add $1.00 for postage and handling.

"ESCAPE from the ordinary"®

Norm Thompson

Dept. 02-40
1805 N.W. Thurman • Portland, Oregon 97209
Fine outfitters to men and women

Please add $1.00 for postage and handling.
Order TOLL FREE anytime 800-547-6712
(Excluding Oregon, Hawaii and Alaska)

☐ Check ☐ BankAmericard ☐ Master Charge

Card #_____ MC Intbk #_____

Sig. X_____ Exp. Date_____

Name_____

Address_____

City_____ State_____ Zip_____

Navajo parka(s):	Qty	Size
Men's No. 8860		
Women's No. 8869		

☐ Send FREE "Escape from the ordinary®" color catalog . . . a shopping experience by mail loaded with new and exciting items, many of which simply can't be purchased anywhere else in the world. Save on exclusive fashions, sports equipment, and items for your home.

Smithsonian adventure has slipped by me.

Mel Zisfein thinks that maybe Toole will make Dennis the two millionth visitor because he was interested in the fact that one such was actually ascertained and singled out in the museum. That seems like a good Dennis situation.

Mel is a math genius, aside from being an extraordinary aeronautical engineer (and recent expert on Dennis the Menace). He is the sort of man who plays with a pocket calculator while he sits in a taxi being whisked to the meeting of some esoteric society of air and space scientists. And playing thus, during one such whisk, he discovered that if you tick off 9 8 7 6 5 4 3 on your keyboard and divide it by 8 (he says he doesn't know why he picked 8, but I think he suspected something), you get 1 2.3 4 5 6 7.8.

As Mel says, this was nice, but when he showed it to whomever was riding in the taxi with him, the car hit a bump and he divided the same descending sequence by 88. The answer was 1 1 2 2 3 3.4 4.

This is good enough for me. I have a calculator which my wife bought by sending in a number of small devices printed on the wrappers of a brand of paper towel. This little electronic wizard, courtesy of our local supermarket, is a splendid toy, and I instantly tried Mel Zisfein's tricks with it. It works. Mel goes on with many more variations on the theme, and, in fact, has written a nice little survey of his entertainment with numbers, but I shall only indicate the ultimate of the original sequential experiment. Take 9 8 7 6 5 4 3 2 and divide by 8.8 8 8 8 8 8 8. Know what you get? 1 1 1 1 1 1 1 1, that's what. After this, Mel's findings leave me wallowing in a mathematical marsh.

One of the happenings of the recently ended Bicentennial year was the Wagon Train Pilgrimage from all over the country back to Pennsylvania—to Valley Forge, incidentally. The program got lots of publicity during its long trek: 225 horse-drawn wagons, more than 3,000 wagoneers and horsemen and lots of other colorful activities.

The fact is that the 60 official wagons (including lead wagons and chuck wagons) have now been returned to the respective states that originally supplied them and are on exhibit in museums, historic sites and outside statehouses.

The Smithsonian figured in this program only slightly—some of our experts

This year Rent·a·Train in Europe

2 weeks unlimited First Class train travel, 13 countries, $170.

Renting a car in Europe can be expensive, and driving on strange roads isn't always relaxing. Compare that with Eurailpass "Rent-a Train" (You're not really renting a train, of course, just getting a pass that gives you all the train travel you like).

You ride fast, clean, punctual trains that run often and whisk you to the heart of cities. While you sit back and relax Europe unfolds from your window. You dine and sleep on board. You can ride Europe's deluxe trains without paying extra for them. Your Pass even covers certain ferry, steamer, and motor coach trips. You can get to know Europeans; they prefer going by rail, too.

And travel is carefree. With a Eurailpass you can improvise your trip, take locals to out-of-the-way places. There's never any problem about tickets. Just a flick of your Pass and you're on your way.

No wonder more and more Americans are switching from rent-a-car to "Rent-a-Train."

See your Travel Agent for a Eurailpass, it's not for sale abroad. A three-week Pass costs $210. One month $260. Two months $350. Three-months $420. Students under 26 get a Student-Railpass for two-months unlimited Second Class rail travel, $230.

Eurailpass, Box Q
Staten Island, N.Y. 10305

Please send me free information on Europe's biggest travel bargain, Eurailpass and Student-Railpass.

Name_____

Address_____

City_____ State_____ Zip_____

My Travel Agent is_____

206-405

AUSTRIA
BELGIUM DENMARK
FRANCE
GERMANY HOLLAND
ITALY LUXEMBOURG
NORWAY PORTUGAL
SPAIN SWEDEN
SWITZERLAND

EURAILPASS

L.L.Bean™

Chamois Cloth Shirt

For Men and Women

Sueded cotton. Looks and feels like high-grade chamois leather. Machine washable and extremely durable. Mr. Bean personally used this shirt on his hunting and fishing trips. Colors: Navy Blue, Tan, Bright Red, Forest Green. Ladies' sizes 10 to 20. Men's sizes 14½ to 19.

☐ Please send FREE 128-page Catalog.

Please Ship Postpaid
_____Ladies' Chamois Cloth Shirts @ $12.35
Size_____ Color_____
_____Men's Chamois Cloth Shirts @ $12.50
Size_____ Color_____
☐ Check Enclosed ☐ Master Charge
☐ BankAmericard ☐ American Express

Card Number Expiration Date

Name _____

Address _____

City_____ State_____ Zip_____

Outdoor Sporting Specialties Since 1912

L. L. Bean, Inc.
935 Main St., Freeport, Maine 04033

FURNISHED IN EARLY AMERICAN?

Send 50¢ For Famous Sturbridge Catalogue "1,000 Pictures Of Basic Items For Furnishing An Early American Home"

Everything in Early American. All by mail at modest prices. Money- Back Guarantee even includes shpg. chgs. both ways.

HUNDREDS OF GIFTS WITH AN EARLY AMERICAN FLAVOR

STURBRIDGE YANKEE WORKSHOP
the Nation's Center for Early American
453 Brimfield Turnpike, Sturbridge, Mass. 01566

One Picture Is Worth A Thousand Words

Full 11x17 Size

Laughing men can be torn off at perforation and hung or framed separately.

Quantity	Price
1-4	$1.50 ea.
5-9	1.00 ea.
10 & up	.75 ea.

Quantity ..... @ $..... = $.....
Name .....
Address .....
City .....
State ..... Zip .....

PACEMAKER PRESS, INC. Dept. M.O.
2261 Lewis Ave., Rockville, Md. 20851

ON MARCH 26, THE BEACH OPENS AT ASPEN.

When spring busts out all over and your fancy turns to golf and tennis, remember you've got all summer to do those things and turn your thoughts instead to the delights of skiing Aspen in the springtime: low rates and plenty of rooms in the inns. Not to mention the joy of soaking up the sun and gloating in the fact that you're a good thousand miles from the nearest shark scare. For rates and reservations, write Aspen Reservations, Inc., Dept. N, P.O. Box 4546, Aspen, Colorado 81611 or call 303-925-4000.

ASPEN

THERE'S ONLY ONE ASPEN. EST. 1079.

Cards Welcome

A Joint Venture of Aspen Skiing Corporation and Aspen Highlands Skiing Corporation

gave some advice about building the wagons in the first place. However tenuous the connection, I am compelled to report some interesting findings by the people who made the long trip, putting mile after mile on those handmade wooden Conestogas and prairie schooners.

Wagon wheels made the old way.

Every one of them made it. But they had their troubles. There was a tendency for the wooden spokes and other vital parts to dry out in desert country and then shrink. This could result in a general loosening of the chassis and a danger of losing the tires.

The wagoneers were kept busy brushing the wood with boiled linseed oil to keep it sound. If they forgot, they found themselves driving half-warped, wobbly wheels, rattling and slatting their way across the plains, dropping bits of wagon behind along the way.

What intrigued me was that I only recently was reading a report of mid-19th century prairie schooners on the Santa Fe Trail. And as these wagons crossed the deserts, they dried out and had to be repaired, sometimes with wet rawhide that then dried and hardened like steel bonds.

And the pioneers who grew lax found themselves opening the glorious West in rattly old wagons with warped wheels that threw iron tires and slatted and groaned as they inched across the land.

So the Bicentennial event did teach us something—an old lesson about wagons. Also, the fact that it's a lot easier to read about our ancestors doing a difficult thing than to do it ourselves.

EDWARDS PARK

Myth-shattering reality: the behavior you didn't expect

The great pyramids and temples—and the great civilization that built them

Where to find what you want to know about every plant and creature...

The strange and exciting phenomena of outer space

Come adventuring. All the worlds of man and nature await you in the

Natural Science Book Club

Just about every fascinating facet of the natural world—from sea serpents to cosmic mysteries—comes under the scrutiny of the **Natural Science Book Club** in books sure to delight the eye, quicken the pulse, expand the intellect, transport your imagination to times past and times yet to come. You're but a coupon away from enthralling exploration of the known and unknown.:. at welcome savings!

(Publishers' Prices shown)

48470. FIELDBOOK OF NATURAL HISTORY. *E. Laurence Palmer and H. Seymour Fowler.* The most authoritative and comprehensive guide to natural history available. With the aid of over 2,000 illustrations, it explores all major plant and animal species as well as rocks and minerals, the earth, moon, sun, and planets, and space exploration. **$19.95**

77580. SECRETS OF THE DEEP. *Stephen Spotte.* A natural history of the oceans, from the first pulse of life three billion years ago to special adaptations. Handsomely illustrated. **$7.95**

77620. THE SECRET LIFE OF ANIMALS. *Lorus and Margery Milne and Franklin Russell.* Lavishly illustrated account of the dramatic discoveries recently made about the behavior of animals. Includes over 300 full-color photographs. *Counts as 2 of your 3 books.* **$29.95**

56720. ISLAND OF ISIS. *William MacQuitty.* A sumptuously illustrated look at Egypt's most beautiful temple, from the time it was built amid the murderous, incestuous rule of the Ptolemies. **$14.95**

63115. MONKEYS WITHOUT TAILS. *John Napier.* Animated scientific account of the links between man and ape. Traces evolutionary lines of both, and clarifies the role of environment in natural selection. Profusely illustrated. **$16.95**

Take any 3 books values to $58.85 for only 99¢ each

if you will join now for a trial period and agree to take 3 more books—at handsome discounts—over the next 12 months

36395. BLACK HOLES, QUASARS AND THE UNIVERSE. *Henry L. Shipman.*... Plus white dwarfs, neutron stars, supernovae, and Seyfert galaxies. In all, an absorbing exploration of the frontiers of astronomy. **$12.95**

58870. THE LONGEST CAVE. *Roger Brucker and Richard A. Watson.* A spectacular, firsthand account of a 20-year obsession to make the big connection between Kentucky's huge Flint Ridge and Mammoth Cave systems. **$15.00**

41981. THE DESERT. *Russel D. Butcher.* A magnificent guided tour, enhanced by nearly 70 full-color, luminous photos, of America's six desert regions. **$17.50**

85090. THE UNIVERSE. *Lloyd Motz.* Absorbing account of modern cosmological theory examines the origin, evolution, and future of the universe. **$15.00**

73337. THE RAPE OF THE NILE. *Brian Fagan.* The fascinating story of the plundering of ancient Egypt's treasures and the rise of the study of Egyptology. Filled with more than 250 illustrations. **$14.95**

48710. THE FORCE OF KNOWLEDGE. *John Ziman.* Is all science good science? Who decides what is (and isn't) researched? Do scientific advances really improve quality of life? A shrewd look at science—its history, its future, and what we can do to understand and direct it. **$15.95**

50200. THE GENESIS STRATEGY. *Stephen Schneider.* A cool, no-nonsense evaluation of urgent issues about soaring population, potentially lethal pollution of the climate, possible destruction of the ozone shield, and more. **$14.95**

35730. THE BEE BOOK. *Daphne More.* Delightfully anecdotal, informative survey of the uncommonly talented honeybee. A comprehensive natural history, with over 100 illustrations. **$12.50**

62900. MONUMENTS OF CIVILIZATION: Egypt. *Claudio Barocas.* Richly detailed account of history's most alluring civilization—its sungod pharaohs and fallahs, architects and slaves, religion and mythology, rise and fall. **$19.95**

87195. WILD CATS OF THE WORLD. *C. A. W. Guggisberg.* Definitive natural histories of each of the 37 species of wild cats. **$15.95**

33670. ANIMAL INVADERS. *Clive Roots.* Precisely documented account of what happened when animals were transported by man from native environments to new ones. **$12.50**

45050. THE ENDS OF THE EARTH. *Isaac Asimov.* This guided tour of the polar regions explains the vital role they play in the life of our planet... the global relationships of sun, atmosphere, and ocean... and much more. **$15.00**

50360. THE GIRAFFE. *Anne Innis Dagg and J. Bristol Foster.* An absorbing, thoroughly documented report on the biology, behavior and ecology of these elegant, spotted creatures. **$13.95**

34210. THE ARCHAEOLOGY OF NORTH AMERICA. *Dean Snow.* Prehistoric Indian cultures, from the first crossings into this continent to the 20th century death of the last stone-age man. 195 photos, charts and maps. **$18.95**

85820. VENOMOUS ANIMALS OF THE WORLD. *Roger Caras.* One of America's pre-eminent nature writers explores the entire scope of this remarkable group of animals—from the common honeybee and ant to the black widow spider. *Counts as 2 of your 3 books.* **$25.00**

84210. THIS LIVING REEF. *Douglas Faulkner.* Lavishly illustrated word-and-picture masterpiece on one of the South Pacific's most beautiful island chains. 120 pages of glorious six-color pictures—fascinating commentaries. *Counts as 2 of your 3 books.* **$25.00**

57026. JOHN MUIR'S LONGEST WALK: John Earl, a Photographer, Traces His Journey to Florida. Breathtakingly beautiful volume traces John Muir's 1867 walk from Louisville, Kentucky, to Cedar Key, Florida. Contains over 70 full-color photographs. *Counts as 2 of your 3 books.* **$30.00**

If the reply card has been removed, please write to
Natural Science Book Club
Dept. 4-2AK, Riverside, N.J. 08075
to obtain membership information and an application.

Announcing the Official collection
of Philatelic Commemorative Covers honoring

The Presidents of the United States

authorized by The White House Historical Association
and produced in limited edition by Fleetwood

Official Commemorative of
The White House Historical Association

United States 13c

"Observe good faith and justice toward all nations. Cultivate peace and harmony with all."

WASHINGTON'S BIRTHPLACE, VA
FEB
22
1977
22575

George Washington of Virginia: First President of the United States (1789-1797)

Shown reduced in size. Actual size: 6½ by 3⅝ inches.

Each of the Philatelic Commemorative Covers in this collection will be meticulously cacheted with a portrait of the President from the White House Collection.

The firm and resolute signature with which each President shaped the destiny of the Nation will be deeply engraved into each Cover.

The postmark, officially applied by the U. S. Postal Service, will indelibly record the precise anniversary of the President's birth at the place where he was born.

©1977 FW

A Limited Edition Collection.
Available by
Advance Subscription Only.
Limit: One subscription per person.
Subscriptions close: February 22, 1977.

From the time of George Washington, the Presidency of the United States has been a place for a brave heart and a strong spirit. An office of awesome responsibility. For the President is defender of the Constitution and guardian of the ideals first proclaimed in the Declaration of Independence.

The thirty-seven men who have shouldered this burden have been ordinary people, called by their countrymen to be shapers of America's destiny. Each the hope of future generations. The holder of what has become the most powerful office on earth.

Some strong and truly titans of their times, some weak; some movers of history, others swept by its tide; their story — the history of the Presidency — is the heritage of every American.

An official commemorative collection.

Now, on the eve of the inaugural of the first President of America's third century as a Nation, it is fitting for us to remember — and to honor — those men who, far surpassing even the most optimistic dreams of our Founding Fathers, have made the White House the focus of our history. The citadel of our freedom. The living symbol of America to us and to all the world.

To do so, in a lasting and significant way, The White House Historical Association — dedicated to enhancing every citizen's appreciation of the White House — has authorized the renowned Fleetwood Company to issue a collection of thirty-eight engraved Philatelic Commemorative Covers individually honoring all of *The Presidents of the United States.*

This is the first and only such collection ever to be authorized by the White House Historical Association and will be extraordinary in every respect.

A dignified and worthy tribute.

Historically accurate to the smallest detail, each Cover will focus on one President. Superbly produced on luxurious laid-fiber paper — the traditional paper of our Nation — each will be vividly cacheted with the President's portrait from the Official White House Collection. Masterpieces by such greats as Gilbert Stuart, Rembrandt Peale, Samuel F. B. Morse, they capture each President's character and vision with uncommon sensitivity.

Moreover, they will be handsomely engraved with the Presidents' signatures. Signatures that have been written with firm and determined hands in testament to the aspirations of a whole Nation; in witness to the great turning points of our history. Abraham Lincoln's, which freed the slaves. Thomas Jefferson's, which doubled the Nation's size. Theodore Roosevelt's that busted the trusts. And John F. Kennedy's that set America on course for the moon.

Appropriately, each will be officially issued and postmarked during 1977 on the *exact* anniversary of the President's birth at the place where he was born. Places now enshrined in our history.

The complete collection will be a dignified and worthy tribute to the lives, the times, and the achievements of our Presidents. From the youngest, John F. Kennedy, to the oldest, William H. Harrison, they are men who have had unshakable faith in America and its future, in its people and in its principles. Men who became part of our proud heritage as *The Presidents of the United States.*

One single, strictly limited edition.

The Presidents of the United States will be issued in a single, strictly limited edition. And the total number will be forever limited to the exact number of original subscriptions postmarked not later than February 22, 1977, with a limit of one collection per subscriber.

To assure the authenticity of this limited edition, each Cover will bear the imprimatur of the White House Historical Association and the distinctive hallmark of The Fleetwood Company — recognized since 1929 as America's foremost purveyor of Philatelic Commemorative Covers — which has been authorized by the White House Historical Association to produce the complete collection.

Handsome Collector's Album included.

Collectors who take advantage of this opportunity to acquire *The Presidents of the United States* will also receive, without additional cost, a handsomely bound collector's album. With narrative by historian David C. Whitney — one of America's most prominent authorities on the Presidency — this lavish, over 200-page album will bring each President and his times into vivid perspective. Privately prepared *exclusively* for individual subscribers to this collection, it will be a truly impressive addition to your library and a superb way of appreciating and protecting this most significant collection.

Convenient plan of acquisition.

Subscribers to *The Presidents of the United States* will receive issues at the convenient rate of three per month, beginning in late February, 1977, and concluding in January, 1978, with five issues. The original issue price of $2.50 per Cover ($7.50 per month) will be guaranteed for the entire collection. And to ensure the highest standards, each shipment will be delivered, unblemished by addressing, in a protective package. The album, provided at no additional cost, will be shipped in August, 1977.

Subscription Deadline: February 22, 1977.

An Official Collection and one of historic importance to all Americans, *The Presidents of the United States* is certain to become a highly prized and admired collection in future years. One that will in a real sense be inspiration and pleasure for you to own; and an heirloom your children and their children will appreciate in years to come.

But please remember that there will be *only one*, limited edition of this collection, and that this is the *only time* that you will be able to acquire it. To take advantage of this opportunity, postmark your application no later than February 22, 1977. And mail it directly to The Fleetwood Company, 1 Unicover Center, Cheyenne, Wyoming 82008.

Official Subscription Application

The Presidents of the United States

Deadline for application: February 22, 1977
Limit: One subscription per person.

Fleetwood
Cheyenne, Wyoming 82008 C2

Please accept my subscription for the Collection of Official Philatelic Commemorative Covers of *The Presidents of the United States* authorized by The White House Historical Association. The collection will consist of 38 covers which will be sent to me at the rate of three per month beginning in late February, 1977. The total price of $2.50 per cover ($7.50 per month) is guaranteed for the entire collection. A handsomely designed collector's album will be sent to me at no additional cost.

☐ I enclose $7.50 for the first month's shipment. I will be billed for future shipments as made.

☐ Please charge $7.50 for each month's shipment to my credit card account below at the time the shipment is made:
☐ MasterCharge ☐ American Express
☐ BankAmericard

Card Number _____

Expires _____

Signature _____
All applications subject to acceptance by Fleetwood.

Mr.
Mrs.
Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

State _____ Zip_____

Fleetwood, since 1929 America's foremost purveyor of Philatelic

Walk one mile and 200 years into history.

Williamsburg's mile-long Duke of Gloucester Street leads you deeply into America's past.

At one end, you'll find the oldest academic structure in continuous use in British America, the Wren Building at the College of William and Mary. At the other, the Capitol, stately symbol of the Crown's power in its largest colony.

In between are taverns and townhouses, craft shops and quiet gardens.

During this, the Leisure Season, give yourself time to walk this historic mile. And to continue your journey through the past, enjoy the timeless pleasures of a Colonial Williamsburg hotel. Here in the midst of the Historic Area, you'll find gracious accommodations, festive dining and the enjoyment of golf and tennis.

Discover the past, for a bright new present, this winter in Colonial Williamsburg.

COLONIAL Williamsburg
WILLIAMSBURG, VIRGINIA

Make reservations now. *Inquire about our special Leisure Season plans at Williamsburg Inn, Lodge, and The Motor House. Write Reservations Manager, Box CN, Williamsburg, Va. 23185; or call (804) 229-1000; New York, (212) 246-6800; Washington, 338-8828.*

Phenomena, comment and notes

A 20-year-old magazine from Britain celebrates a birthday and shows how to explain science and have fun

The British magazine *New Scientist* is not very widely distributed in this country, and that is a shame since, week in and week out, it supplies the most varied and sometimes humorous diet of science news, articles and trivia that one can find in one place.

The magazine has just entered its 21st year and by way of a birthday accolade (and also by way of a thank-you for providing this column with some of its choicest delights over the years), it seems appropriate to devote this column to items gleaned from a single issue (Volume 72, Number 1021).

• Not long ago, a British bacteriologist found a strain of gonococci that contained an enzyme called β lactamase and that is very bad news. Gonococci are the organisms that cause gonorrhea and the enzyme gives the organism high resistance to penicillin, which is the antibiotic of choice for that disease. This latest development "will exacerbate what the World Health Organisation admits to be a global epidemic wildly out of control in many countries." Other antibiotics can be used, but this will be of little help to developing countries because the alternative drugs are much more expensive than penicillin.

• Every year the Sahara consumes an area twice the size of Cyprus, according to an Egyptian professor, Mohammed Kassas. He and a special adviser to the

Secretary of the United Nations cautioned a British seminar that the idea of the underdeveloped nations opening up the deserts to agriculture is a "dream." More than two-fifths of the earth's surface is desert, they said, and the man-made portion of that is almost as big as the land devoted to agriculture.

"All over the world," Dr. Kassas is quoted as saying, "when you go out into the desert and use modern intensive agriculture, the system fails." Traditional, more primitive agricultural techniques using natural ecological cycles are all that will work there, they say, and that means small populations.

They also pointed out that developing countries bent on growth policies will not want to hear this gloomy prognostication. One West African politician has said that his nation will simply not accept such notions, whether they are true or not.

• The Greek Minister of Culture and Sciences has banned the use of high-sulfur oil for heating buildings located near the Acropolis. The reason: sulfur dioxide levels grow enormously high in winter, thus contributing to the erosion of the famous hill. If that doesn't work, the draconian minister may ban buses and coaches in the neighborhood.

• Fossil fuels are not only bad for monuments, they may be directly linked with cancer of the colon. There is a widely accepted correlation between industrialization and the disease, and two British biologists propose that they have found the connection. It has been thought that bacteria in the gut convert bile acids into an active carcinogen, but animal experiments "suggest that bile is only a co-carcinogen, promoting the activity of another carcinogenic agent." The two biologists, experimenting with rats, showed that certain hydrocarbons enter the bloodstream and are detoxified by the liver but retoxified in the lower intestine by gut flora.

Diet, much implicated in this disease, remains so: high fat diets increase the flow of bile acids and low fiber diets "prolong the time it takes for food to pass through the gut."

• During the early Apollo missions, astronauts saw flashes of light in deep space and until recently there have been few

A SINGULARLY RARE OFFER
OF ORIGINAL HAND-COLORED
ANTIQUE LITHOGRAPHS

THE MONUMENTAL
INDIAN TRIBES OF NORTH AMERICA

A TRIUMPH FROM THE TRAIL OF TEARS

Thomas McKenney never put brush to canvas—his art lay in an idea. As Superintendent of Indian Affairs from 1816 to 1830, he realized that the world of the Indian was passing. In the face of fierce Congressional resistance, McKenney commissioned the famous portrait artist Charles King to paint the most distinguished tribal dignitaries—an action that so infuriated the ruthless Jackson administration that McKenney was immediately relieved of his position, thus becoming another casualty on the infamous "trail of tears."

Undaunted by hardship and ridicule, he continued to see his vision through, persisting until all 120 portraits were finished. Jackson's decline and fall saw McKenney's priceless oils go into the Smithsonian—where they were tragically destroyed by fire in 1865. Fortunately, McKenney had the foresight to publish an exquisite portfolio of fine, hand-colored lithographs, each one preserving an irreplaceable oil portrait.

These outstanding original lithographs are all that remain of a dream. Here are the portraits of the most prominent chiefs and medicine men, warriors and prophets who lived and died long before the age of photography. Here are the colorful and striking costumes, the feathered peacepipes, the ceremonial weapons of a proud people and a grand culture.

A RARE OPPORTUNITY

Volair's Archive Collection is pleased to offer original, hand-colored lithographs from McKenney's classic Indian Tribes of North America. These are not reproductions, but rather original lithographs representing the finest in early American craftsmanship. In addition, each piece has been matted and framed to rigorous museum conservation standards. Each print is in perfect condition and measures 14" x 16" framed. Each colorful and exciting lithograph is $150. You may indicate certain preferences when ordering, or our Curator will personally choose a fine piece for you.

THE DOCUMENTATION AND GUARANTEE

Each print is accompanied by a Certificate of Authenticity issued in the owner's name and bears the Volair Seal. The Volair 30-day Unconditional Guarantee is of course available, as is our Extended Payment Plan wherein you need send only $75. now.

THE ARCHIVES COLLECTION
ORIGINAL SUBSCRIPTION APPLICATION

Please accept my subscription. I understand that each print is an original antique lithograph dating from 1836-1865 and that my satisfaction is fully guaranteed.

Method of Remittance:
☐ Check ☐ Credit Card (MC/BAC/Am. Exp.)

Card No. _____

Name _____

Address _____

City _____ State _____ Zip _____

Preference: Colors _____ ☐ Male ☐ Female ☐ Warrior ☐ Chieftain

☐ Payment in Full ☐ Extended Payment Plan. Please enclose only $75 now.
We will bill you for the Balance of $75 upon delivery.

volair limited

120 Water Street South/Kent, Ohio 44240/(216) 673-3110/Cable: VOLAIRLTD.

When is a "limited edition" really limited?

WHEN the book contains a colophon page, disclosing the exact number of copies printed and bearing the written signature of author, artist or designer. Each of our books contains such a page and thus our Club members know that each book is a wise investment.

No effort is spared in the design and craftsmanship of these truly rare—and valuable—editions. Yet the cost is moderate.

For information about Club memberships now available, please mail the coupon.

THE LIMITED EDITIONS CLUB
Westport, Connecticut 06880

NAME

ADDRESS

CITY

STATE ZIP S

Simply Smashing

Always smart, always apropos, our chic and flattering dress from Michael Dayan, Ltd. of nylon matte jersey has becoming scoop neckline, softly gathered waist and back zipper. Emerald, ice blue or black. Sizes 6-14. $60.00. Add $1.75 for postage.

Phone Orders: 617-749-7830
Charge to Master Charge, BankAmericard, American Express.
Send for our new free color catalog.

The Talbots
DEPT. GR, HINGHAM, MA 02043
Acton, Duxbury, Lenox, So. Hamilton, Ma.
Avon, Hamden, Ct.

plausible explanations. Now, however, at Brookhaven National Laboratory in New York, experiments "with people willingly (one hopes) exposed to a pion beam have solved" the puzzle.

As bursts of high-energy pions passed through the vitreous humor in the eyes, each particle created "an electromagnetic shock wave—like Concorde's sonic bang." Each of the subjects saw resultant crescent-shaped flashes in the periphery of his or her vision—and this plus some other complicated considerations led the Brookhaven scientists to the conclusion that the astronauts' flashes were the result of what is called Cerenkov radiation, generated by cosmic rays passing through their eyes.

• On the subject of the senses, it has been shown by Diane McGuinness of London's University College that women have more sensitive hearing than men. Elsewhere it has been established that men have greater visual acuity than women. Now Ms. McGuinness has looked into the matter of sex differences in vision: the greater acuity of the male is confirmed. But women are better than men at seeing dim objects, "especially in red light and in the lower visual field."

How to account for the differences? In the matter of hearing, the evolution of greater sensitivity among women may have helped them "detect and localise" their infants. Perhaps the peculiarities of female vision permitted mothers to find the same wayward infants when they crawled off in the dusk, or into the shadows of a cave lit by a fire. "Does anyone," *New Scientist* asks, "have any more likely suggestions?"

• The hazard of taking what appears to be the first explanation from a set of data was highlighted in a recent study by an international medical team of the problem of schistosomiasis, a debilitating parasitic disease that is rampant in the tropics, primarily in conjunction with modern irrigation schemes. Studying the productivity of cane cutters on a plantation near Khartoum, they found that cutters with the disease were significantly more productive than those who didn't have it. This, of course, is exactly opposite of what one would expect, since people with snail fever, as it is also called, are weakened in various ways.

Slackers, however, should not simply be inoculated with the disease. More detailed analysis showed that it was a matter of experience. Cane cutters who had done this work before were better at it—and more likely to have been infected. Workers new to the job simply weren't very good at it. "By the next season, they too will probably be infected. Schistosomiasis is primarily an occupational disease," *New Scientist* reports.

• Another potential occupational disease has come in for a bit of sarcastic comment in England. A lecturer from a London polytechnic academy—a man named Clutterbuck—told a symposium of pesticide safety experts that they were overlooking the psychological dangers involved in pesticide use. By way of example, he cited the case of five Derbyshire farm workers who had been working with agricultural chemicals on the same farm. Four of them developed a peculiar form of impotence which Mr. Clutterbuck called the "Derby droop."

Clutterbuck's example was roundly scorned. One pesticide scientist said, among other things, "when you can't live up to your reputation, you blame it on something else. . . ."

• The use of the word "baboon" as a pejorative description may soon go the way of other ethnic slurs: it seems that baboons have what you might call culture and they can learn. This possibility came to light in the course of studying a troop of olive baboons in Kenya—a troop known as the Pumphouse Gang.

Based upon a long-lasting bond between mothers and children, baboons live in a tight social network from which the young can gain "information." And even old baboons can learn new tricks. As with chimpanzees, baboons have recently been found to eat meat occasionally, preying "opportunistically," if unsystematically, on whatever small animal might stray into their path.

However, among the Pumphouse Gang there is a male named Rad, a rather more aggressive hunter. On one occasion, Rad, perhaps accidentally, chased a Thomson gazelle into the arms of another baboon, named Brutus. It was a kind of relay chase with several other baboons involved. That happened in 1973. Since then, cooperative, systematic hunting has increased dramatically. Now a male, noting a distant herd, will adopt an "alert"

Americana Rail Cruises®

Fully escorted rail cruises to scenic and historical America

From California to Nova Scotia—the Rockies to Acapulco, Four Winds shows you everything

Step aboard and forget about schedules and frantic baggage moves—your tour escort takes care of all details. He also plans special parties and gives informative briefings about stops.

What's more, when you do stop for a while, it's to stay at some of America's most famous hotels and resorts—the ones you've heard so much about, such as Jackson Lake Lodge in the Tetons. The Banff Springs Hotel in Banff, the luxurious St. Francis in San Francisco, the Las Vegas Hilton and Jasper Park Lodge. Sightseeing trips are arranged all along the way. You leave your train for a day or more ... tour an area or just relax at a resort ... then reboard your train and roll on. You don't miss a thing when you travel with Four Winds.

Departures from New York City practically every week of the year, and you can join us exactly where you please—Newark, Philadelphia, Washington, Chicago or New Orleans. Come along, and come aboard.

All-Inclusive Features: First-class rail transportation, including sleeping cars • Luxury hotels and resorts • Most meals, many in famous gourmet restaurants • Fully escorted by Four Winds tour directors • All sightseeing • All tips, taxes, transfers, baggage handling • Frequent departures from New York, Newark, Philadelphia and Chicago.

MEXICO and the DEEP SOUTH

22 days ... New Orleans, Mobile, Biloxi, Houston, San Antonio and Acapulco, Mexico City, Taxco and Cuernavaca. 16 nights at luxury hotels. 9 days in Mexico. Year-round departures.

CANADIAN ROCKIES/NORTHWEST

16, 22 and 25 days. Depending on the tour selected, you will visit the following cities: Seattle, Vancouver, Victoria, Los Angeles and San Francisco. Plus the best U.S. and Canadian National Parks: Yellowstone, Grand Teton, Jasper, Banff, Lake Louise, Glacier Park, Grand Canyon and Yosemite. You'll stay at luxury hotels. May through September departures.

WESTERN PARKS/CALIFORNIA

16, 17 or 22 days . . . Based on the tour selected you will visit the following parks: Yosemite, Grand Canyon, Bryce and Zion. Plus these cities: San Francisco, Monterey, Carmel, Los Angeles, Las Vegas, New Orleans, Denver, Salt Lake City and Flagstaff. May thru October departures.

MISSISSIPPI QUEEN CRUISE TOUR

16 days . . . St. Louis to New Orleans aboard the new steamboat "Mississippi Queen" with shore excursions to Memphis, Vicksburg, Natchez and Baton Rouge. Plus 8-full days of overland excursions to Louisiana's Acadia, Cajun and Evangeline country, Ante-bellum homes and gardens, Mobile, Bellingrath Gardens, Biloxi, New Orleans and the French Quarter. April thru November departures.

WEST COAST/PACIFIC NORTHWEST

21 days . . . Los Angeles, San Simeon, Big Sur, Carmel, Monterey, San Francisco, Portland, Multnomah Falls and Seattle plus Yosemite. 13 nights in luxurious hotels and resorts. May thru September departures.

CANYONLANDS/NAVAJOLANDS

17 days . . . Monument Valley, Mesa Verde, Moab, Four Corners, Arches National Park, Durango, Silverton Railroad plus Santa Fe, Denver, Colorado Springs, Sandia Peak, Albuquerque and Taos. Fine hotels. June through September departures.

CANADA ... MONTREAL to the ROCKIES

17 days . . . Montreal, Jasper Park, Columbia Icefield, Lake Louise, Banff, Waterton Lakes and Glacier International Peace Park. 11 nights at luxury hotels. June through September departures.

EASTERN CANADA/NOVA SCOTIA/GASPE

20 days . . . Montreal, Quebec, The Gaspe Peninsula, Prince Edward Island, Cape Breton and the Cabot Trail, Halifax, Peggy's Cove, Evangeline Country, Bar Harbor and Boston. Stay at Canada's finest hotels. June through September departures.

For brochure, see your Travel Agent or mail coupon

FOUR WINDS TRAVEL, INC., Dept. R919
175 Fifth Ave., N.Y., N.Y. 10010 Tel.: (212) 777-0260

Please send your full-color Americana Rail Cruise brochure.

Name_____

Address_____

City_____ State_____ Zip_____

Four Winds®

SCANDINAVIA
BY MAUPINTOUR

CRUISE FJORDS of Norway plus life-see Sweden's Dalarna, Denmark's fairytale country, and waterways of Finland. Sightsee the cities, too.

MAUPINTOUR'S care and management assures you see everything you should see, comfortably. Learn the significance, historic, contemporary.

10 DIFFERENT programs, different dimensions: 2 weeks, 3 weeks, 4 weeks, and a Grand 5 weeks. Also North Cape and Midnight Sun! All escorted.

WHAT YOU DREAM Scandinavia is begins weekly May to September. Ask your Travel Agent for Maupintour's *Scandinavia* folder or send coupon.

Maupintour, 900 Massachusetts St., Lawrence, Ks. 66044. 913/843-1211.

quality touring since 1951 **Maupintour**

name

address

city

state/zip *SSN-SBM*

Ask about these Maupintour escorted holidays:
☐ Africa ☐ Alps ☐ British Isles ☐ Colorado
☐ Asia ☐ Central America ☐ Egypt ☐ Europe
☐ France ☐ Greece ☐ Hawaii ☐ India ☐ Iran
☐ Italy ☐ Mexico ☐ Morocco ☐ North Africa
☐ Orient ☐ Portugal ☐ Scandinavia ☐ Spain
☐ S. America ☐ S. Pacific ☐ USSR/E. Europe

The Minox® 110S, sophisticated but uncomplicated.

The Minox 110S has a unique combination of features found on no other pocket camera.

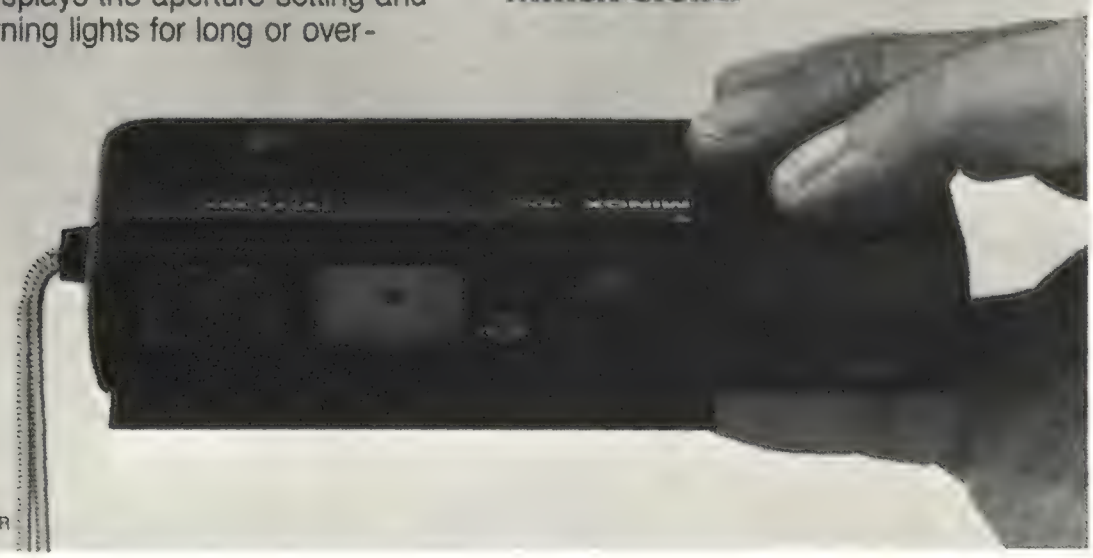
It has an automatic electronic shutter that makes it a cinch to take properly exposed photos, with speeds from 1/1000 to 4 seconds. You control the aperture. Rangefinder focusing from 2 feet to infinity. And for correct flash exposures, the aperture is coupled to the rangefinder.

The brightline viewfinder has automatic parallax compensation. It displays the aperture setting and warning lights for long or over-exposure. And the f/2.8 lens is superbly sharp.

But for all its advanced engineering, The Minox 110S is still a true pocket camera. It's only 5 X 2 X 1", and weighs five ounces — less than any rangefinder pocket camera.

For the name and address of your nearest Minox dealer, contact Minox U.S.A., division of E. Leitz, Inc., Rockleigh, N.J. 07647. Dept. T1.

Minox U.S.A.



4726R

posture, and American anthropologist Shirley Strum believes this is a signal to other males to prepare for the hunt. There is no telling what the Pumphouse Gang will learn next.

The above items reflect about one-tenth of the subjects covered in this one issue of *New Scientist*, quite clearly a scientific feast. The magazine, one hopes, will enjoy another equally successful 20 years. Characteristically, the issue ends with a remarkable new invention.

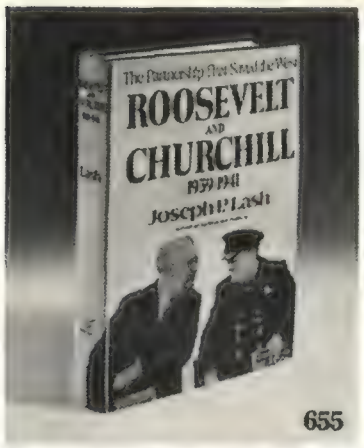
New Scientist calls it the "bumper jumper" and says it will climb over "some 420 stationary vehicles an hour, leaving minimal scratches and dents." SMITHSONIAN would be proud to produce a more likely suggestion.

JAMES K. PAGE JR.

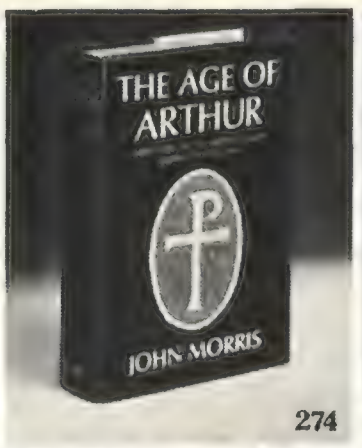
Picture credits

Cover Yoichi R. Okamoto; 10 Carl Byoir & Associates, Inc.; 20 Associated Press; 26 Aitkin-Kynett Co., Inc.; 34 *New Scientist*, October 7, 1976; 38-49 Yoichi R. Okamoto; 50-56 Freer Gallery of Art; 57 Edward Steichen by permission of Mrs. Joanna Steichen; 60-61 Organization of American States; 62 Wide World Photos; 63 OAS, Wide World Photos, courtesy of Esquire Magazine © 1957 by Esquire Inc.; 64 OAS; 68-77 George Silk; 78-79 Jerrold L. Schecter; 80-81 Richard Perle, Jerrold L. Schecter, Richard Perle; 82 Richard Perle; 83 Jerrold L. Schecter, Richard Perle; 84-85 Jerrold L. Schecter; 86 Douglas Glass, courtesy of Ohio State University Libraries; 87 Paulus Leeser; 88-92 James Thurber, drawings from Mrs. James Thurber and used with her permission; 94-99 Lou Bory Associates; 101-105 Smithsonian Institution; 106 National Gallery of Art; 108 *Perley's Reminiscences* by Ben: Perley Poore; 109 Smithsonian Institution, Library of Congress; 110-111 Smithsonian Institution; 123 Robert C. Lautman; 124-125 Fred J. Maroon; 126 Alan Janus; 127 James R. Buckler; 128 Lee Boltin; 129 Yale Joel; 130 Henry Groskinsky; 132 Herb Brammeier jr.

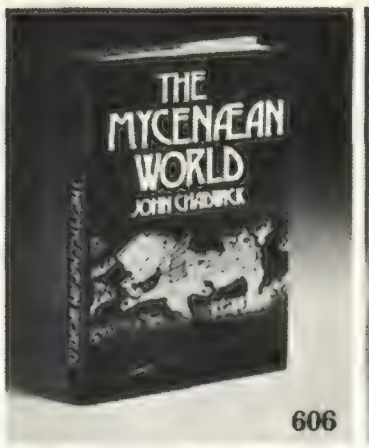
23 engrossing books of history and world affairs...



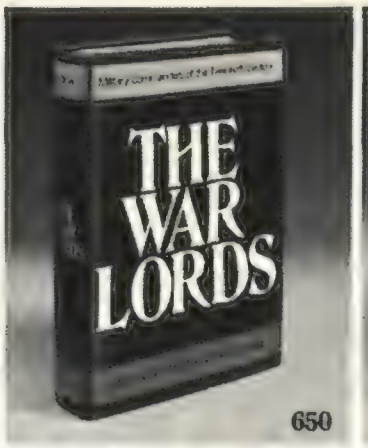
Roosevelt and Churchill 1939-1941: The Partnership That Saved the West. *By Joseph P. Lash.* $12.95/**$8.95**



The Age of Arthur. *By John Morris.* British history from 350-650 A.D. $17.50/**$11.95**

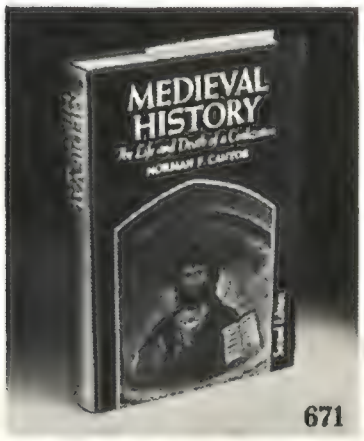


The Mycenaean World. *By John Chadwick.* A vivid reconstruction of pre-classical Greece based on the decipherment of ancient tablets. $17.95/**$11.95**

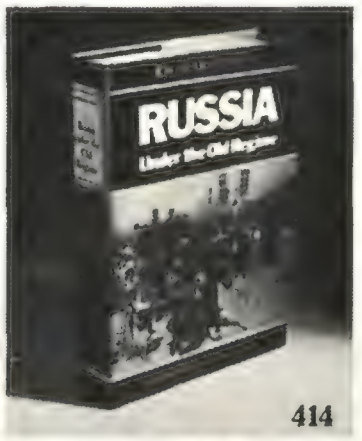


The War Lords: Military Commanders of the 20th Century. *By Field Marshal Sir Michael Carver.* 43 detailed biographies of modern military masterminds. $17.95/**$11.95**

The Norman Fate 1100-1154. *By David C. Douglas.* Assessment of the causes and consequences of the Norman impact upon all of Europe. $22.50/**$11.50**



Medieval History: The Life and Death of a Civilization. *By Norman F. Cantor.* $11.50/**$8.50**

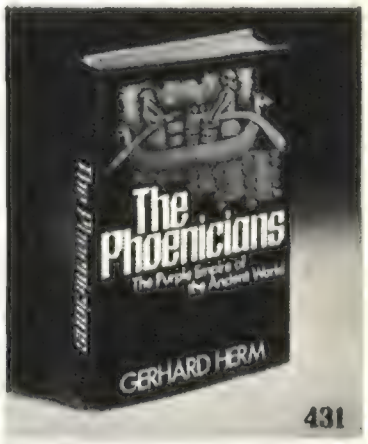


Russia Under the Old Regime. *By Richard Pipes.* Analysis of 1000 years of Russian growth. $17.50/**$10.95**

Take Any 3 All for 99¢
values up to $60.45

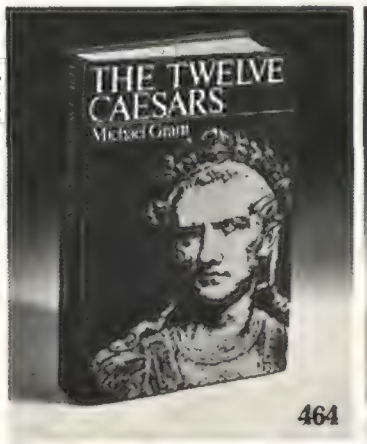
with trial membership

(First price is publisher's list. **Boldface** shows member's price.)

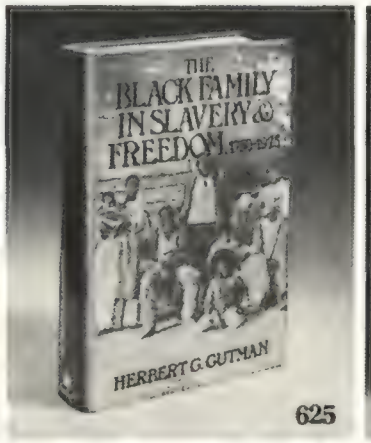


The Phoenicians. *By Gerhard Herm.* A portrait of the people who traveled and traded with the world for 1000 years. $8.95/**$7.50**

China's Imperial Past: An Introduction to Chinese History and Culture. *By Charles O. Hucker.* Prehistory to 1850. $17.50/**$11.95**



The Twelve Caesars. *By Michael Grant.* From Julius in 49 B.C. through Domitian in 96 A.D. $12.50/**$8.75**



The Black Family in Slavery & Freedom, 1750-1925. *By Herbert G. Gutman.* The flourishing of the black family-unit despite enslavement and poverty. $15.95/**$10.75**

A History of the Vikings. *By Gwyn Jones.* From prehistory to 1066 A.D. $12.50/**$8.50**

The World of the Huns: Studies in Their History and Culture. *By O. J. Maenchen-Helfen.* $20.00/**$11.50**

P77A

4 Good Reasons To Try The History Book Club

Big cash savings. Last year our members saved 34% on their Club purchases. Your total savings as a trial member, including this introductory offer, can be more than 50%.

Liberal bonus plan. You can qualify for added savings through bonus books, which you can pick from our full list of 150-200 fine works.

Exceptional quality. In its 30 years, the Club has distributed over 1,000 outstanding books, including 62 award-winners. Our books are always the equal of publishers' editions, never economy reprints.

Fine service. Every four weeks you receive our *Review* and a dated reply card. If you want the Editors' Choice, do nothing: the book will come automatically. To order another book or no book, return card by specified date. You will have at least 10 days to decide–but if you get an unwanted book because of late mail, we'll pay return postage.

More fine books to choose from:

418. **The War Against the Jews: 1933-1945**
By Lucy Dawidowicz. $15.00/**$9.95**

614. **The Crucible of Europe: The Ninth and Tenth Centuries in European History**
By Geoffrey Barraclough. $14.95/**$9.90**

626. **The American Judicial Tradition: Profiles of Leading American Judges**
By G. Edward White. $15.95/**$10.95**

139. **Disease and History**
By Frederick F. Cartwright. $9.95/**$7.50**

407. **The House of Medici: It's Rise and Fall**
By Christopher Hibbert. $12.50/**$8.95**

619. **The Enlightenment in America**
By Henry F. May. $15.00/**$9.95**

324. **Alexander the Great**
By Robin Lane Fox. $15.00/**$9.95**

377. **France in the Age of Louis XIII and Richelieu**
By Victor-L. Tapié. $17.50/**$12.50**

427. **Circles and Standing Stones**
By Evan Hadingham. Megalith mysteries of early Britain. $12.50/**$8.75**

640. **Empire or Independence, 1760-1776: A British-American Dialogue on the Coming of the American Revolution**
By Ian R. Christie and Benjamin W. Labaree. $12.50/**$8.50**

The History Book Club
Stamford, Conn. 06904

Please enroll me as a trial member and send me the introductory books whose numbers I enter below. Bill those on the left at 99¢ for all three and the fourth at the low member's price, plus modest shipping charges.

☐ ☐ ☐ ☐

I may return the books within three weeks at your expense and owe nothing. Or I will take four more selections within a year *(not counting my introductory selections)*—always at reduced member's prices plus shipping. Thereafter, I may resign at any time. **ST-25S**

Print Name_____

Address_____

City_____

State_____ Zip_____

In Canada: Mail to The History Book Club, 16 Overlea Blvd., Toronto M4H 1A6, Ontario.

Readers of Smithsonian Magazine are invited to

Enjoy collecting a stirring panorama of U.S. history

to be treasured now and preserved for future generations.

Honoring
Benjamin Franklin
First Postmaster-General
PHILADELPHIA, PA
JUN
1
1976
19104
USA
13c
FIRST DAY OF ISSUE
Mr. John H. Jones
455 Main Street
Anywhere, U.S.A. 01234
Handsome "cachet" designed for each new issue, strikingly executed by steel engravings on the envelope.
Postmark of the officially designated post office issuing the new stamp.
Your own name and address is on every First Day Cover, and each is mailed directly to your own home.
The official "First Day of Issue" cancellation.
Official U.S. commemorative postage stamp.

© Postal Commemorative Society (A Division of MBI, Inc.)

At a surprisingly modest cost, you can receive beautiful First Day Covers for each new commemorative stamp issue of the United States.

The United States regularly honors the important men, events and places in its history through the issuance of official U.S. commemorative postage stamps. When a new stamp is to be issued, one, and only one, post office is designated to provide the official "First Day" cancellation. The specially designed envelope bearing the new stamp, cancelled with the exact date of first issue of the officially designated post office, is a First Day Cover.

First Day Covers are fascinating collectors' items. As you can well imagine, the combination of an historic stamp, cancelled with the "First Day of Issue" postmark of the officially designated post office on a specially designed envelope, results in a collector's item of the first order. One that has been prized by collectors like Dwight D. Eisenhower, George C. Marshall and Franklin D. Roosevelt, plus others with the foresight to preserve yesterday and today for tomorrow.

The best time to obtain these prized collectors' items is when they are issued. This is now made easier than ever by the Postal Commemorative Society.

First Day Covers combine art and history in a tribute to our American heritage. Eisenhower . . . the Battle of Bunker Hill . . . the writing of the Star-Spangled Banner . . . the landing of astronauts on the moon . . . such are the subjects chosen by the United States for national honor on commemorative postage stamps.

The post office chosen for a first day of issue usually bears particular significance to the subject commemorated. For example, a first day cover of the 1976 Benjamin Franklin stamp bears the "First Day of Issue" postmark of Philadelphia, Pa.

The nation's leading artists and designers are called upon to portray the subjects chosen. Such commissions naturally are highly prized, and bring forth the best efforts of the artists involved.

Membership in the Postal Commemorative Society makes it possible to easily collect First Day Covers as they are issued. The Society will guarantee your receiving a personally addressed

Postal Commemorative Society members receive everything they need to build and maintain a personalized "perfect condition" collection of U.S. First Day Covers. For each cover issued, the Society provides an exclusive custom designed display page, especially made for the member's personalized album.

First Day Cover for each new U.S. commemorative stamp issue. All details of arranging for your First Day Covers to be sent to you will be handled by the Society.

Commemorative stamps normally are issued by the United States at the rate of one every three to four weeks. You will receive a beautiful First Day Cover for every United States commemorative stamp issue during the term of your membership at a *total cost* of just $1.75 per issue.

As a member, at no additional cost, you will also receive the Society's exclusive display page for each new issue. Each beautiful, specially designed page is diecut to hold the First Day Cover, and contains a full description with all important historical information about the subject of the commemorative issue. *These pages are available only to members of the Society.*

At the surprisingly low cost of $1.75 per issue, you will be building a truly worthwhile First Day Cover collection to be enjoyed now and preserved for future generations of your family. Shouldn't you really give it a try?

Becoming a member now brings you an important collector's bonus at no additional cost. The Postal Commemorative Society makes available to each new member a handsome collector's album with the member's name hand-embossed on the cover. This album, specially designed to hold the Society's display pages, makes it possible for members to keep each new First Day Cover in perfect condition. *It is yours free, if you join now!*

MEMBERSHIP APPLICATION

Postal Commemorative Society
47 Richards Ave.
Norwalk, Conn. 06857

NO PAYMENT REQUIRED.
SIMPLY MAIL THIS
MEMBERSHIP APPLICATION.

Please enter a membership as indicated below. Send me a U.S. First Day Cover and display page for each new U.S. commemorative stamp issue (normally 15 to 18 per year) at a total cost of just $1.75 per issue. Bill me $14.00 to cover the total cost of the next eight issues.

As a new member, I will also receive a personalized collector's album at no additional charge. I may cancel my membership at any time upon 30 days notice.

Mr., Mrs., Miss _____

Address _____

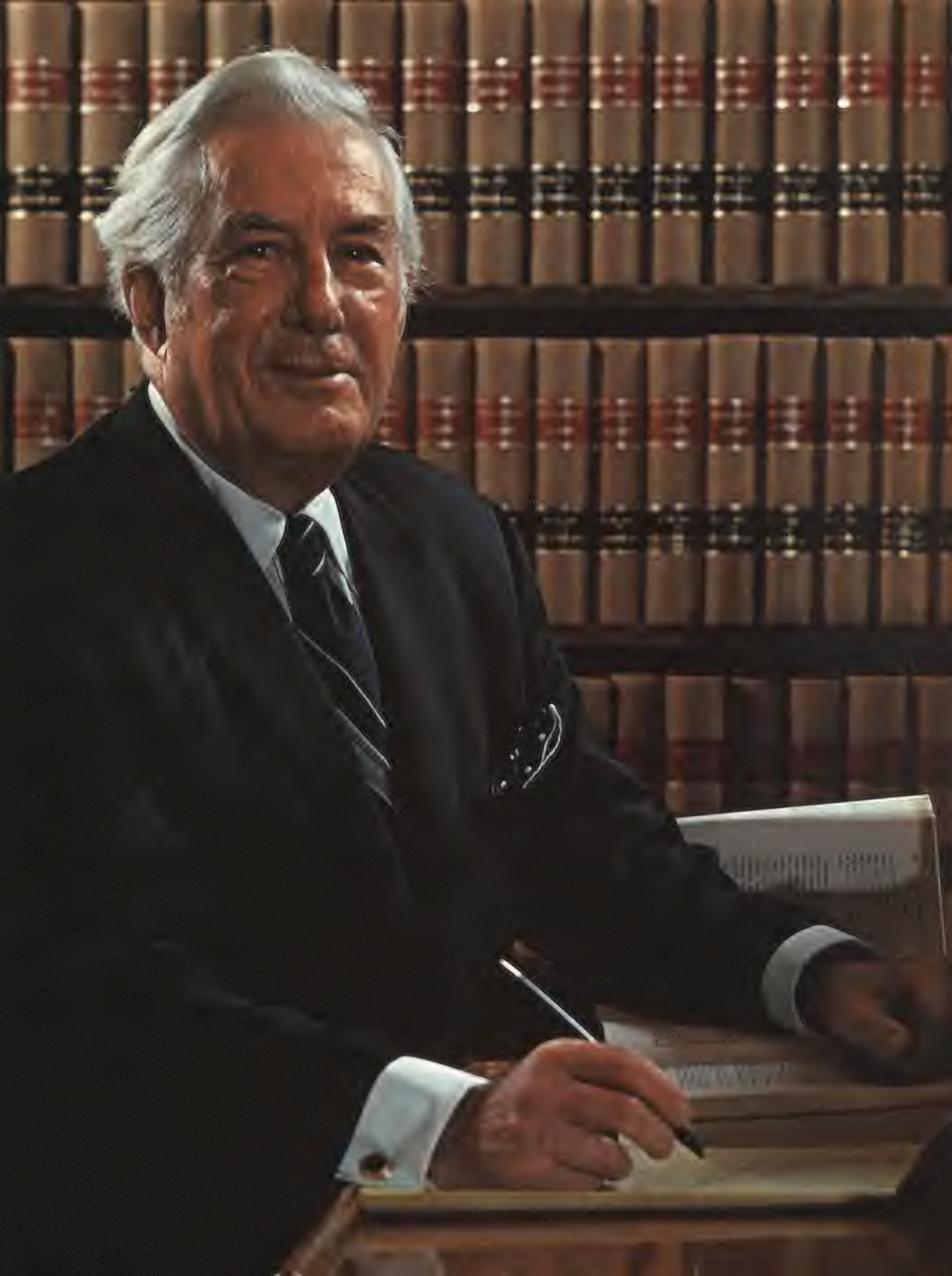
City _____ State _____ Zip _____

Personalize my album as follows: _____
(Print name to be shown on album)

☐ The above membership is a gift membership – please bill me. (Indicate your name and address on a separate sheet of paper and provide information on any additional gift memberships you wish to give).

☐ As a convenience, I prefer to pay $14.00* now for each membership for which I have enrolled. Simply mail the completed application with check (payable to P.C.S.) to the address above.

*Conn. residents pay $14.98 for each membership to include tax. S17



By Richard L. Williams *First of two parts*

Supreme Court of the United States: the staff that keeps it operating

In the nation's most august tribunal 'a whisper becomes a shout' echoing for generations. Yet the administrators are real flesh and blood

In the last half-hour before noon, a somber-suited lawyer was arguing his case before the most august tribunal in America, the Supreme Court of the United States. Certain that his cause was just, he needed only to convince five of the nine Justices on the bench. With passion, he began reading to them from a sheaf of notes. He never noticed when a red light went on at his lectern, signaling that his allotted time had expired. Finally he looked up, and was struck dumb. The bench was empty. He was wasting his breath. The Justices had quietly risen, gathering their black robes, and gone to lunch. (He had not heard the Chief Justice say, "We will resume at 1 o'clock.") He realized that the impoliteness had been his, in talking beyond his time, and as he packed his papers and beat a retreat, he could only wonder how much he had wounded his case.

Even for one who practices before its bar, the Supreme Court can be enigmatic, mysterious and overwhelming, clothed as it is in nearly two centuries of Delphic dignity. Retired Justice Tom Clark, who argued four cases here and won them all, recalls that "after you have argued one or two, you still have butterflies. I did. And I think perhaps it's good that you do; if you get too suave, if you get overconfident, you will possibly lose."

The same butterfly feeling can assail even newly appointed Justices. Justice Lewis F. Powell, suave enough himself, has called appointment to the Court "very much like being struck by lightning." Justice Clark tells how he sat on the bench next to the late Justice Robert H. Jackson, and asked him one time: " 'How long did it take you to get acclimated here, Bob?' And he said, 'You know, I asked Chief Justice Hughes that. He said it would take about three years.' So I said, 'What do *you* think?' And Jackson said he thought it was nearer to five."

The overriding majesty of the Court is not lost on anyone who approaches its block-square "marble palace" from the street, a block from the U.S. Capitol. One climbs 53 steps and at last, reaching the level of the Great Hall and the courtroom beyond, confronts a sign on a pedestal admonishing SILENCE. In this temple, as Chief Justice Warren E. Burger has put it, "a whisper becomes a shout." He was referring to the Court's frequent thunderclap effect on American life, but, literally, the acoustics in the Great Hall are such

Marshal of the Court's desk controls proceedings. Red light indicates that a lawyer's time is up.

Chief Justice Warren E. Burger. He presides over Court and country's entire judicial system.

Photographs by Yoichi R. Okamoto

Henry Putzel, Reporter of Decisions, prepares annual volume with Court's decisions. He is one of four key court officers shown on these pages.

Michael Rodak, Clerk, heads a staff of 30 which sorts out the thousands of cases that pour into the Court. About 175 are heard each year.

that the most discreet cough is amplified to a bellow.

For all the millions of words it has inspired and the headlines its controversial decisions have generated—on segregation, on Presidential privilege, on abortion, on the death penalty, to name a few—the Supreme Court, and the judicial system whose apex it occupies, remains the least understood of our three branches of government. Its members are the least known of our public figures. To some extent this is attributable to the Justices themselves. They are not running for office. There is no need for them to throw open their quiet chambers to the more than 600,000 tourists who troop through their precincts every year. They do not hold press conferences, although several of them occasionally talk to reporters. The last formal conference was William O. Douglas' in 1973 when he became the longest-serving Justice, at 34 years.

They do need their privacy in which to perform the delicate processes of researching, thinking and deciding, individually and collectively, on thousands of cases a year. Too often, in some people's minds, privacy has come off as secrecy.

Not in the mind of Chief Justice Burger. In his seven-and-a-half years as possibly the most innovative of the 15 men who have played the Jovian role since 1789, he has done a great deal to peel away the veils of secrecy and open the marble palace in humanizing ways. Molded plaster ceilings with a tobacco-leaf and lotus-blossom motif have been repainted in bright red, white, blue and gold. The refurbished public cafeteria on the ground floor, where Justices sometimes lunch with their law clerks, is one of Washington's better government eating places. A small movie theater runs a documentary on the Court. Imaginative exhibits show the relationship of the Court to the people, where once only stark marble met the visitor's eye (a mausoleum, one Justice had called it). These are the work of young Catherine Skefos, the first Curator of the Court, and her assistant, Gail Galloway, former secretary to Justice Powell. One exhibition is full of pointed reminders that the Court is never far removed from the public eye:

• A painting and sketches of the early 1800s, when Justices "rode circuit"—as they did, complainingly, until 1891—to hear appeals and "show the flag" in the interest of the still-tenuous Union. (Chief Justice John Marshall rode more than 100 miles to his home town of Richmond to preside over the conspiracy trial of Aaron Burr.) A caption beside one dancing-in-the-streets picture explains the early American attitude:

Now a member of SMITHSONIAN*'s Board of Editors, Richard L. Williams wrote the article about the last of the Shakers which appeared in September 1974.*

Al Wong, Supreme Court Marshal, runs security, building operations and protocol as well as serving as crier and timekeeper at Court sessions.

"It was court-time, and with Americans, that implies frolicking time."

• Newspaper cartoons of 1937 lambaste President Franklin D. Roosevelt's proposal, revealed in a radio "fireside chat," to enlarge the Supreme Court to 15 Justices or, as the press cried, to "pack" it so as to do his will. And, below, the original of a stiff eight-page letter from Chief Justice Charles Evans Hughes to Senator Burton K. Wheeler, refuting FDR's arguments and declaring that "the Supreme Court is fully abreast of its work."

• The front page of the July 25, 1974, *New York Times*, banner-headlined "NIXON MUST SURRENDER TAPES, SUPREME COURT RULES, 8 TO 0; HE PLEDGES FULL COMPLIANCE".

The Supreme Court's recent face-lifting, increased accessibility and humanizing were long overdue. The Court never had a home of its own until the present building was finished in 1935. It sat first in the upstairs of the Royal Exchange Building in New York City, amid the din of the marketplace outside. It sat for two days in Independence Hall, Philadelphia, then spent a decade in Old City Hall there. For 75 years it occupied spare rooms in the U.S. Senate.

Yet architect Cass Gilbert, who designed the new building after William Howard Taft had lobbied for it for years, both as President and as Chief Justice,

Betty Clowers, acting Librarian, supervises the many libraries in the Supreme Court building, including individual libraries of the Justices.

may have gone too far in making it intimidating, stately though it is. Seeing the new edifice, one Justice asked sardonically, "What are we supposed to do, ride in on nine elephants?"

The first Justice to use his new chambers was Hugo Black. The others, long accustomed to working in their own homes, continued to do so. As a result, Justice Black got his pick—a lovely corner suite—and kept it for the 34 remaining years of his life. As new Justices came onto the Court, the chambers gradually filled up.

The structure was budgeted at less than $10 million, and the Treasury, surprisingly, got nearly $100,000 of it back. But there are no signs that Cass Gilbert and the builders stinted in creating what proved to be a fine bargain for the country. Six kinds of marble, three domestic and three foreign, along with thousands of feet of clear-grained white oak, give the building a feeling of polished, dust-free smoothness. Openwork gates, elevator doors, even the fire-hose cupboards are of gleaming bronze. Two spiral marble staircases, self-supporting marvels of engineering, soar from garage to the top floor, five levels up. For security's sake, these are unused—but only the Vatican and the Paris Opéra can boast similar ones.

Amid all the softening touches, including fountains, luncheon tables and red geraniums in the four enclosed courtyards, one area remains truly intimidating as well as handsome. That is the courtroom itself, where overpowering dignity reigns and doubtless always will. The room stands 44 feet high, its walls surmounted with marble friezes of lawgivers, sages and figures symbolizing the power of government and the majesty of law.

The Justices' long bench dominates the room. It used to be straight, but in 1972 the Court had the ends angled forward so that the occupants may see and not interrupt each other. At the ancient cry, "Oyez,

U.S. Judicial Conference, dealing with nationwide problems of federal court system, meets in

Chief Justice Burger walks into a surprise birthday party given by his staff in

a big Supreme Court conference room. Here the "CJ" presides, one of his many off-bench duties.

the book-lined Justices' conference room. Nine people keep his office running efficiently.

oyez," all in the courtroom rise. The nine gowned figures step between dark red draperies, three of them appearing dramatically at each of three entrances, and seat themselves in their dissimilar custom-made chairs. In seconds come the words: "Counsel, you may proceed whenever you are ready."

In the center sits a man of many demanding roles. On the bench, the Chief Justice of the United States is chairman, in effect, among nine equals—*primus inter pares* in the Latin phrase. By statute, he is also chairman of the Judicial Conference of the United States. This body of 25 includes the presiding judges of our 11 U.S. Courts of Appeals. It acts as a kind of "board of directors" for all 500 federal judges in the nation. During and between its working sessions, the Conference must grapple with such problems as proposed legislation in new areas of law, the need for greater efficiency of court calendars, more efficient use of jurors' time, the work of probation officers, the equitable sentencing of convicted criminals.

Thousands of citizens are aware of legal frustrations: witnesses having to appear in court again and again, but never being called to the stand; veniremen and women wasting weeks as they wait to be chosen for a jury. Though federal judges can prove a rather prickly problem themselves, most accept the role of the Judicial Conference and the need for reasonably uniform standards.

Judicial branch has its training arm

Also by statute, the Chief Justice is chairman of the Federal Judicial Center, headquartered in the historic Dolley Madison House, on Washington's Lafayette Square. This is the research, development and training arm of the nation's judiciary. A staff of 79 carries out policy decisions of a seven-member board that meets four times annually.

Chief Justice Burger also is honorary chairman of the Institute of Judicial Administration, housed at New York University, and a faculty member of the Appellate Judges Seminar at NYU. For two years before assuming his post, he chaired the American Bar Association Project on Standards of Criminal Justice. On the cultural side, the incumbent Chief was the founding spirit, and is honorary chairman, of the Supreme Court Historical Society, chairman of the board of trustees of the National Gallery of Art, a trustee of the National Geographic Society and Chancellor of the Smithsonian Institution. None of these positions and functions does he take lightly.

In the spring of 1972, Mark W. Cannon was director of the Institute of Public Administration in New York. Burger called him to Washington to discuss a new position created by Congress—administrative as-

Mark W. Cannon, minus a law degree but widely experienced in public administration, became the Chief Justice's administrative assistant in 1972.

sistant to the Chief Justice. An energetic career man in the running and policy analysis of governments, Cannon had worked in 56 countries and a number of states, and had spent several years serving on staffs in the U.S. House and Senate. Although he holds a Harvard PhD in public administration, Cannon had no law degree, but the Chief Justice needed a professional bearcat to pursue and monitor a wide range of projects aimed at improving the work of the courts.

"My mind was somewhat boggled as the Chief Justice detailed his administrative responsibilities . . . as head of one of the three branches of government," he remembers, "with a personal staff smaller than any freshman Congressman's."

The Chief Justice, who once was logged at 77 hours of work per week over an entire year, said he would welcome any assistance; soon Cannon went to work. Congress provided money for a secretary. One of his first projects was a Judicial Fellows program patterned after the White House and Congressional fellowships, under which young professionals, usually political science and law professors, do research on modernizing the whole court system, including the knottiest problem of all: the litigation explosion. In a decade, the case load of lawsuits has boomed. Some 4,000 new cases are filed annually in the Supreme Court.

The supposedly oft-voiced threat that "I'll take this all the way to the Supreme Court!" is not, fortunately, often made good. But enough cases raising valid Constitutional questions do get far enough to require the work of a variety of staff people. It is not a big staff—fewer than 300 people work in the building, including cabinetmakers and policemen—but it is expert.

Four Officers of the Court, all serving at the pleasure of the Justices, keep the machinery of the law moving smoothly at this topmost level. While a new Justice joins the Court every 22 months on the average, and while every President who has ever served a full term or more has appointed at least one (FDR, before he was through, made nine appointments), the Officers of the Court are noted for their staying power. John Paul Stevens, the newest man on the bench, is the 101st Justice in the Court's history, but in all its years there have been only 40 principal officers.

What the four key people do, apart from what the Justices and their own small staffs do, goes far to explain how the Court handles its burden of work.

At present the four are Michael Rodak, 16th Clerk of the Court; Alfred Wong, eighth Marshal; Henry Putzel, 13th Reporter of Decisions, and Betty Clowers, acting Librarian; only six Librarians have served up to now. All are dedicated workers with a common mission: to free the Justices from day-to-day scut work. And, of course, to protect their persons and their palace from harm or interruption. All four also are outgoing, unforbidding and seemingly unflappable.

High-strung, fast-talking Mike Rodak, the Clerk, came to the Court 20 years ago from the Air Force and Georgetown University Law Center. His whole career has been in the Clerk's office, the past five years as head of the staff of 30. Across his counters and through his mailroom those thousands of cases a year flow.

Gail Galloway, who was assistant to the Court Curator, has been appointed to the newly created position of Curatorial Coordinator.

Many cases are 40-copy petitions for writs of certiorari, requests that this Court accept jurisdiction over cases the petitioners have lost in lower courts, and are accompanied by $100, the court's standard fee for docketing a case. Others are *in forma pauperis* petitions from people who say they cannot afford either the fee or the cost of printing briefs, which can run into thousands of dollars. About a fifth of these "pauper" petitioners are prisoners who hope the Supreme Court will help them get out of jail.

Every "cert" petition that Rodak's staff finds to be in reasonably proper form—even though it is handwritten on prison stationery—is given a docket number and, when the brief opposing it comes in, is routed to all nine Justices. Its salient points are fed into a computer, for instant recall. The computer's memory bank also holds brief records on the 111,000 lawyers who have been admitted, after paying $25 each and being sworn in by the Clerk, to membership in the Supreme Court bar. The name and address of a member of that bar must appear on every petition, and he or she is responsible for the case. If a pauper petition is granted, as some are every term, then the Court may have to appoint and pay an attorney.

When the Court is "in term," from early October

Advancing on the imposing entrance are Solicitor General Robert H. Bork (center) with deputies Lawrence G. Wallace (left) and Daniel M. Friedman.

through June, these petitions and their accompanying lawyers' briefs, which may run to hundreds of pages and several pounds each, are trundled to the Justices' offices on handcarts. In summertime they are sent in bulky pouches of priority mail to wherever the Justices may be on summer recess.

In mid-September Rodak and his crew collate the summer's accumulation, which ran to 952 items last fall, into a massive "conference list." The last week of September, when the Justices have reassembled, they spend in conference, deciding which cases will "go dead" or be turned down out of hand, and which are of enough national and Constitutional significance, in the view of at least four Justices, to be accepted for eventual argument in Court. The Justices cannot let hundreds of cases pile up through the summer recess; the more prudent practice is to grind through the homework week in and week out, so that the cases that will be heard, about 175 per term, can be filtered out of the mass with some dispatch during the conferences in the week preceding formal opening.

"I try to keep headaches away from the Justices," says Rodak, who among other things organizes the "argument calendar" of 24 cases to be heard—at the rate of an hour each, four cases a day, three days a week—for two weeks out of every month during the term. "A lot of traffic goes through here—both briefs and people. When I came to this office there were slightly more than 2,000 cases on the docket."

Traditionally, the Clerk's office was self-supporting, paying its own salaries and buying its own furniture out of filing fees. Now the fees, about $177,000 a year, go to the Treasury and Rodak's office gets its money out of the Court's Congressional appropriation.

The Clerk's staff has a plethora of deadlines to keep track of. An appeal to the Court must be filed by a certain due date after the decision of a lower court; otherwise it is "out of time" and may be rejected by the Justices. A lawyer's brief opposing a petition also must meet a deadline, and "midnight deliveries" are not uncommon, in which a lawyer or his messenger may arrive by taxicab at 11:45 P.M. to hand an 11th-hour packet of legal papers to a night guard for his signature showing that the deadline, if only barely, has been met.

Al Wong, the Supreme Court Marshal, is an urbane Chinese-American from Brooklyn who served in the U.S. Army in Europe, went to Fordham and was asked, as he approached graduation, how he would like to try for the Secret Service. He tried it and liked it well enough to stay until he retired two years ago.

Arriving on the Court's staff as head of the police force, Wong became acting Marshal, then Marshal last summer when his predecessor, Frank M. Hepler, resigned. The Marshal wears almost as many hats as the Chief Justice. One of his important jobs is running the police force of 60-odd men and six women. They carefully supervise the security of the building. Every courtroom visitor steps through a door frame like an airport X-ray checkpoint. Every briefcase and purse

Judicial scowls are no way evident among these Supreme Court faces. They include, from left: Joan Sprince, assistant to Information Officer Barrett McGurn; Nellie Pitts, secretary to

is closely inspected by the guards and their devices.

The old sentry-and-general confrontation has been repeated here. One Sunday a Justice parked his car conveniently outside and walked in with two briefcases, greeting a police officer as he passed. "One moment, sir; I must check your briefcases," the cop said, and did it. "You new here?" the Justice asked, and the officer said proudly, "Yes, sir, three days." The Justice introduced himself and held out his hand. The officer apologized and was told, "No, that's what you're here for. If you don't know it's an employee, don't let anybody in without a full checkout."

Besides being head honcho of the police, Al Wong superintends the building, directs its operations and is protocol officer. At Court sessions he generally is the crier and timekeeper.

The latter function entails, for Al Wong as well as for Mike Rodak, formal morning clothes, individually tailored because such apparel no longer can be bought off the rack. He doesn't mind the formality, though suiting up "always reminds me," says Wong, "of the Japanese surrender to General MacArthur aboard the *Missouri.*"

The Marshal does not take himself too seriously; on his desk, hard by the courtroom, there is a lapel button that says B'NAI WONG, a combination of Hebrew and Chinese, literally "Sons of Wong." His police officers are under instructions to be pleasant and courteous, not only to the Justices but to every tourist.

Henry Putzel, Reporter of Decisions, is a Missourian and a Yale law graduate who came to the Court 13 years ago. His job is to prepare the annual volumes of *United States Reports* with all the Court's decisions, including concurring and dissenting opinions. At one time the opinions were read aloud in court by their authors, but, as one present Justice has noted, "We were spending too much time declaiming in court for the benefit of tourists."

In those old, more leisurely days, a session of the Court was something of a social event. Judges, like lawyers, liked to strut a bit, orally, for the benefit of colleagues and of favored ladies in the courtroom. A lawyer well into his argument—which might drone on for days—might start it all over again upon the entrance of a woman he wanted to impress.

Nowadays the Justices have access to an encyclopedic printed record in every case. All opinions are printed in advance, so there is no need to read them aloud. They are released to lawyers in the courtroom and to others downstairs by Public Information Officer Barrett McGurn, a former *New York Herald Tribune* overseas bureau chief, when he gets a call saying an opinion has been announced from the bench.

Partly to help reporters who are up against deadlines, and partly for the future convenience of lawyers and judges, the printed decisions for the past six years have begun with a syllabus or "head note" by Putzel on the day of announcement, summarizing what they are all about. A "lineup" appears at the end of the syllabus, disclosing at a glance how each Justice voted.

Justice Stevens; Susan Goltz, one of the two legal officers; Cheryl Brisco, secretary to Mark Cannon; Carolin Pride, telephone operator; Catherine Skefos, first Curator of the Court.

Like Rodak's, Putzel's early predecessors were expected to pay their own way. They compiled the court's annual record, had it printed and bound, and then sold copies, as entrepreneurs. Their names appear on the bound volumes: DALL. 1790, CRANCH 1810, for Alexander James Dallas and William Cranch. Later that was changed and the reporters went on salary; in 1875 their product became *United States Reports*, now up to Volume 420.

Another of Putzel's duties is with the Court's basement print shop, a super-secure operation that has never had a leak. On its two typesetting machines, drafts of various opinions in a case are rushed into galleys for the author, his clerks and eventually his Court brethren, to read and criticize. The printing shop turns out preliminary and classified versions on its own; the final opinions, being public knowledge, go across town to the Government Printing Office to be run off there for inclusion in the bound volumes.

"There seem to be a lot of self-taught legal and English-usage experts in prisons," Putzel says. "We get letters from them correcting our grammar and pointing out our typographical errors." An important part of his work is to check every opinion for accuracy of citations and conformity to standards. Occasionally he suggests a word change, leaving it to the Justice to accept or reject.

Between the arrival of a "cert" petition or an appeal, and the binding of the year's printed record, a lot goes on behind the scenes and among the Justices. Some of that—the heart of the Supreme Court's system—will be described in the second of these articles.

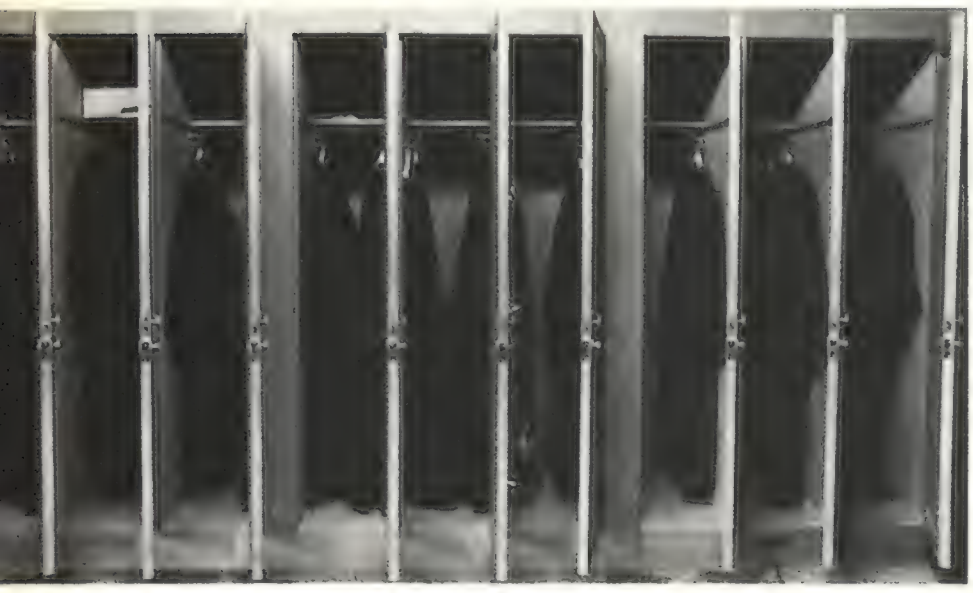
The fourth of the Court's officers, presiding over its next-most-hushed domain, is Mrs. Clowers, the acting Librarian. She runs a galaxy of libraries within the building, from the set of *Reports*, kept handy, curtained off behind the bench, to the Justices' individual libraries and a commodious lounge with thousands of rare books in the stacks. The high-ceilinged main library is now being expanded by double-decking to hold more then 15,000 linear feet of books and periodicals. Lawyers of the Supreme Court bar, as well as Congressmen, are welcome here, so long as they keep as quiet as the bust of Justice Oliver Wendell Holmes.

Mrs. Clowers, a Hoosier who has worked 15 years at the Court and at the Library of Congress in the next block, has degrees in business, library science and law; she is proud to be a member of the Supreme Court bar though it is unlikely she will ever argue a case here.

She finds it "nice and quiet" in her realm. Justice Holmes put it another way: it was quiet in these halls, but "the quiet is the eye of the storm."

One of the Librarian's helpers is Robert Higbie, 47, called "keeper of the collection" and something of a collector's item himself. He began at age 14 as a page, as the court attendants then were called, one of four errand-runners who sit behind the Justices on the bench. When Higbie passes the dumbwaiter that carries books and food trays up and down, he is reminded of his initiation as a page. "They'd stuff you into the thing and then just stop it for awhile between floors."

Higbie and another page used to race to open the restroom door across the hall for Justice Douglas. One day the race ended in a tie and Higbie's feet slipped out from under him. "From what seemed 20 feet up," he says, "there was Mr. Justice Douglas, looking down at me lying there flat on my back. He just said, 'Next time, young man, wear rubbers.' "



Awaiting another day in court, nine robes hang in nine lockers in the Justices' robing room.

Though blind, justice never sleeps. Its temple is night-lit, often pulses with work inside.

Next month: the Associate Justices

James McNeill Whistler's fascination with the art of the Far East, as filtered through his own sensibility, is apparent here in *Caprice in Purple and Gold, No. 2: The Golden Screen.*

By Susan Hobbs

Dr. Hobbs is an assistant curator at the Freer Gallery and the National Collection of Fine Arts.

The little-known side of one great American collector

More famous for his impeccable taste in Asian art, Charles Lang Freer also had a fastidious eye for the American variety

For many people, the name Charles Lang Freer is immediately associated with Chinese bronzes, Asian porcelains and Japanese screens. Recognized primarily as the founder and benefactor of the Smithsonian's Freer Gallery of Art, one of the world's most distinguished collections of Far and Near Eastern art, few connect Freer with the culture of his own country. There was, though, a strong if particularized relationship shown clearly in the large exhibit now on view at the museum he endowed, "A Connoisseur's Vision: Selections from Charles Lang Freer's American Art Collection." It focuses upon this little-known aspect of Freer's patronage, with more than 120 examples of turn-of-the-century American art—paintings, drawings and prints. After a yearlong conservation program, a good number of the paintings are being shown for the first time in many years.

Freer decided in the beginning to limit acquisitions primarily to works by four artists—James McNeill Whistler, Abbott Handerson Thayer, Dwight William Tryon and Thomas Wilmer Dewing. Only later did he feel the need to include a few other prominent artists.

Today the Freer Gallery of Art has more Whistlers than any other public museum, rivaled only by the Whistler bequest at the University of Glasgow, as well as an important group of paintings by Dewing, Tryon and Thayer.

After his first trip to India and Japan in 1895, Freer increasingly concentrated upon the art of the Far and Near East. Although he continued acquiring

Color photographs by the Freer Gallery of Art

Whistler's *Arrangement in Black and White, No. 1: The Young American.*

Winslow Homer began *Early Evening* as midday painting in England in 1881 and changed it to dusk here in 1907.

American works of art until his death on September 25, 1919, he decided that the resources of his bequest should be directed toward his major interest—Oriental art. His deed places restrictions on the American works; in effect, it prohibits the addition of either purchases or gifts to this portion of the collection.

A self-made aristocrat, Freer was born into a family of modest means on February 25, 1856, in Kingston, New York. He had to earn a living soon after leaving the seventh grade, going to work first in a cement factory and then in a general store. After a series of clerkships and rising positions on several railroads, he eventually moved to Detroit where he was instrumental in establishing the Peninsular Car Works, manufacturers of heavy rolling stock. By 1899 Freer was the financial mastermind behind the merger of 13 railroad-car manufacturers to form the American Car and Foundry Company. The venture was so profitable that he was able to retire the following year, at age 44, in order to devote the rest of his life to collecting art.

Although initially content to purchase contemporary French graphics, primarily by artists of the Barbizon school, Freer's taste changed abruptly one pivotal day during the winter of 1886 when he met Howard Mansfield, who at that time had the largest collection of Whistler's etchings in the United States.

After carefully examining Mansfield's prints, Freer threw up his hands in excitement, exclaiming, "I have no words to express my admiration for the genius of this man." He immediately began his lifelong acquisition of Whistler's work.

When the sensitive American collector and the eccentric, sometimes irascible, artist met in 1890, Freer was 34 and Whistler 56. Despite differences in temperament, their relationship grew into one of mutual respect and admiration.

Whistler had been born in Lowell, Massachusetts, and spent from 1834 to 1849 in St. Petersburg, Russia, where his father was an engineer on the trans-Siberian railroad. Upon his father's death, he returned with the family to Massachusetts, later entering the U.S. Military Academy at West Point. When he was 21, Whistler went to London and then to Paris to study painting. He never returned to the United States, but settled in London in 1859.

The first nocturne

While Whistler's Oriental motifs were decorative devices in *The Golden Screen* (pp. 50-51). paintings such as *Nocturne: Blue and Gold, Valparaiso* (1866; p. 55) were compositionally derived from the Japanese woodcuts he had first seen while a student in Paris. The painting is not only Whistler's earliest known "nocturne," as he called them, but it is one of three identical compositions executed while the artist was on a mysterious and unexplained visit to Chile in 1866. As the country was undergoing a revolution at the time, Whistler shows Valparaiso's harbor filled with warships and falling rockets.

When *Arrangement in Black and White, No. 1: The Young American* (1873-78; opposite), for example, was exhibited at the Grosvenor Gallery in 1878, one critic described the painting as "a curiously shaped young lady, ostentatiously showing her foot, which is a pretty large one." Freer, however, understood that Whistler's portraits were not merely a sitter's likeness—in this case, of Maud Franklin, the artist's mistress and model during the 1870s. Instead, he knew that Whistler's goal was twofold: to capture the individual's personality through a characteristic pose and to create a pattern of form and color independent of the subject matter.

Freer met the painter Frederick

Stewart Church in 1888, and Church introduced him to patrons and artists in New York, among them the painters Thomas Wilmer Dewing, Dwight William Tryon and Abbott Handerson Thayer, whose works now form a large part of the Freer Gallery's American collection.

Although he lived for many years as a virtual recluse near Mount Monadnock, New Hampshire, Abbott Handerson Thayer was a close friend of both Dewing and Tryon.

The Thayer children were models for *The Virgin* (below), one of the artist's best-known works. Mary, the eldest daughter posed for the central figure; she is flanked by Gladys and Gerald. As is so often the case with Thayer's canvases, the faces are carefully painted while the drapery and landscape elements are sketchily handled. Rich colors, symmetry and religious subject matter make *The Virgin* reminiscent of Renaissance paintings—a fact not lost upon Freer, who linked Thayer's works, as well as those by Dewing and Tryon, to the great traditions of the past.

Among works added to the collection after 1900, when Freer further diversified his American holdings, is Winslow Homer's *Early Evening*

Abbott Handerson Thayer's children, Mary (center), Gerald and Gladys posed for *The Virgin* in 1893. It is one of his best-known works.

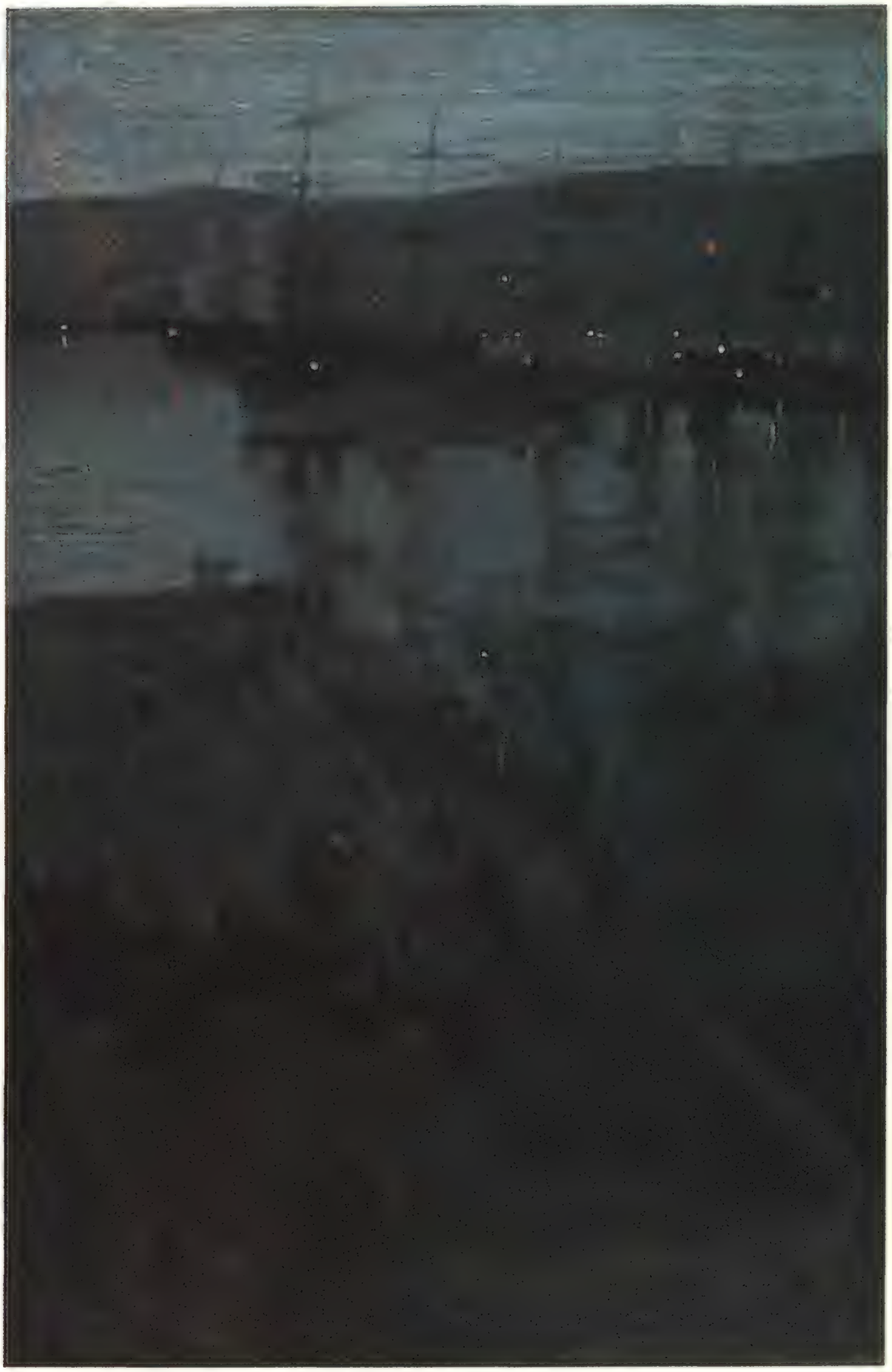
Whistler's cool passion for rhythm and design is visually

(1907; pp. 52-53). Asymmetric, with figures boldly silhouetted against a twilight sky, the painting has the consciously composed, decorative quality which Freer admired in Oriental prints. Homer began painting the figures in Tynemouth, England, in 1881, but altered the painting substantially in 1907, when he added a New England granite outcrop and changed the sky from midday hues to tones of twilight—making a new picture.

Today, both the strident realism and bold abstraction of most contemporary art seem to overwhelm the quiet, carefully composed paintings in the Gallery's American collection. It is well worth the effort, however, to reorient one's sensibilities in order to appreciate their subtle tones and moody vistas. By painting at dawn or twilight, many of the artists endowed their works with a sense of reverie and melancholy which is unique to this period in American landscape and figure painting. Consciously seeking a native artistic expression which paralleled that of the Orient, through discriminating selectively, Charles Lang Freer brought together a considerable body of paintings which largely reflected his own refinement and understated elegance.

orchestrated in *The Music Room: Harmony in Green and Rose,* 1860.

A revolution in Chile provided the factual take-off points for Whistler's earliest known *Nocturne: Blue and Gold, Valparaiso,* 1866.



Recovered from a heart attack suffered in The Hague while studying Rembrandts with Freer, Whistler began this portrait of Freer, found unfinished when Whistler died in 1903.

An autocratic aristocrat

Agnes E. Meyer, wife of Eugene Meyer, financier and publisher of the Washington Post, *was a formidable and acerbic commentator on art and society and a generous benefactress and guardian of the Freer Gallery. She had cherished a special relationship with Freer which lasted until his death. Shortly before her death in 1970 when she was 83, the Gallery published her monograph,* Charles Lang Freer and His Gallery, *from which the following are excerpts:*

In Washington, D.C., adjacent to the structural monstrosity called the Smithsonian Institution, a perfect example of Florentine Renaissance architecture houses one of the finest collections of Near and Far Eastern art to be found in the Western world. . . .

I met Mr. Freer, by chance, at an exhibition of Chinese paintings in a Fifth Avenue gallery in New York City, in January 1913. But what, after all, is chance? Our common interest was bound to bring us together. . . . To be suddenly confronted by this hero in person was an overwhelming event. A tall man, his personality was aristocratic, with an intimidating aloofness that was tempered by gay, mischievous eyes. My first consternation soon gave way to delight when he astonished me by saying, "At last we meet! I have heard that you share my enthusiasm. When can you come to Detroit to visit me?"

". . . Well," I gasped, "next week I am going to have a baby, but I'll come as soon after that as I can."

And what a revelation it was to be the guest of this remarkable man! Our host's sense of form and beauty pervaded everything, from the courtly manner in which we were received at the front door, to the whole atmosphere of the house. . . .

Never will I forget the magic of the first introduction to this great man and his love of great art. In retrospect, discussing Mr. Freer with Eugene, I often tried to define the combination of qualities which made him such a unique personality. I came to the conclusion that the contrast of an extreme delicacy in his tastes and human relationships with a decidedly virile masculinity was perhaps

. . . a devōted confidante

Agnes E. Meyer, great friend of Freer, was photographed by Edward Steichen in 1929.

the secret of his mysterious charm. . . .

But it was something far more intangible than respect which gave flame and color to our relationship. It must be remembered that the whole ethos of the period was nobler than that of today. The exquisite quality of the intimacy that developed between us over the years was possible because, like most of our contemporaries, we both abjured familiarity. . . . The period was marked by a dignity and mutual respect utterly foreign today to young and old alike. My young contemporaries still looked up to their elders, thereby elevating their own lives instead of debasing themselves as do the young of today by a flaunted contempt for everyone over 30. As a result, intimacy between friends lacked familiarity, whereas now familiarity is rampant and intimacy almost nonexistent. . . .

". . . A tall man, his personality was aristocratic," wrote Mrs. Meyer of the autocratic collector, a viewpoint illustrated in this somewhat glacial portrait, taken by Steichen in 1916.

An American Success Story.

They found their car.

Every day, more and more people are discovering that Seville is the luxury car they've been looking for all along.

In fact, during the first full year following its introduction, more Americans chose to own Seville than any other sedan with a manufacturer's suggested retail price over $12,000.

What's behind Seville's remarkable success?

The answer's in the driving.

To understand Seville's acceptance you must drive it. Feel its responsiveness. Corner it. Maneuver it in city traffic. With its 114-inch wheelbase, it is sized to help take the hassle out of city traffic and parking. There's Variable Ratio Power Steering for easy parking and cornering, while retaining a feel of the road. Front and rear stabilizer bars to help reduce body roll during cornering. And standard 15" steel-belted radial tires and Automatic Level Control to help keep the car level with changing loads. It just might be the best-performing car you've ever driven.

A credit to its engineering.

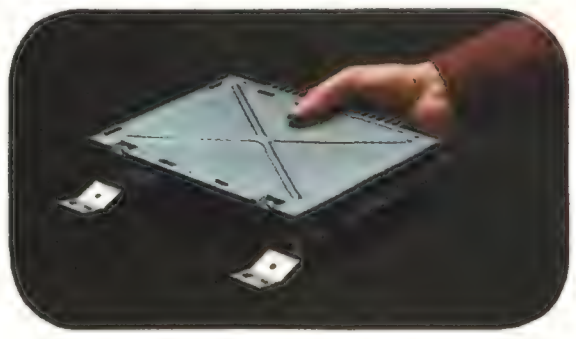
Seville is so well-engineered that a number of its design concepts have been incorporated in the 1977 Cadillacs . . . the cars we proudly label the next generation of the luxury car. Seville is also a car of innovation—incorporating many of the latest American advancements. Such as its 5.7-Litre, Electronic-Fuel-Injected engine with an on-board analog computer. A retuned suspension system which is complemented by Butyl® rubber body mounts to provide lateral and vertical vibration dampening qualities. Totally, a car that unites advanced technology with tasteful elegance.

What makes Seville unique?

Seville is designed for American tastes—but is at home anywhere in the world. It is a car complete. The first American car to combine international size and styling with Cadillac comfort and convenience. And engineered to be one of the finest production cars built anywhere in the world. Service is another Seville strength—with over 1,600 Cadillac dealers across the U.S.

The Quest for Perfection.

Seville was a great car when it was introduced. It is an even more refined car today. Seville now has four-wheel disc brakes as standard equipment. Combined with a power brake booster, they provide the smooth braking capability you would expect from one of the world's best-equipped cars. Seville's timeless styling has been enhanced by a new, more distinctive grille. And now you may select either the vinyl top or the stylish simplicity of an all-metal roof.



On-board analog computer

It's the only way.

You must get behind the wheel of a Seville and drive it . . . if you want to discover why so many very particular Americans are choosing to own this car. That's why your Cadillac dealer invites you to drive Seville for yourself—by yourself. It's really the only way.

Seville
BY CADILLAC

GM
MARK OF EXCELLENCE

By Stephen Banker

And now, good news: endangered species is saved

Just six years ago, the vicuña was close to extinction; now it is multiplying happily in the high reaches of the Andes

"The vicuña has been saved from extinction."

This happy message from Peru is almost as welcome to us humans as it is for those sloe-eyed, cud-chewing miniature cousins of the camel that roam the highlands of the Andes. The vicuña has inhabited the South American continent since prehistoric times, but just a few years ago it was close to annihilation.

For centuries, the vicuña flourished and multiplied under those efficient ecologists, the Inca, who valued them for the same reason we do—their coat. The fleece provides the finest wool in the world. A single strand of vicuña hair is four times as fine as that of a man, two times that of a cashmere goat. Among the Inca, garments made of vicuña could be worn only by royalty.

Enforcement became more difficult when the Spanish conquest opened a commercial link to Europe. There have been numerous attempts in the modern period, dating back to Simón Bolívar in 1825, to protect the species, but the laws proved impractical—the black market never had to show itself in the country of its origin. Those who bought and wore the contraband were safely thousands of miles away.

Because the vicuña has been almost impossible to domesticate, poachers found it was easier to kill them before shearing than to subdue them. Although the Inca sheared only once every four years in a given area, forming huge human circles to collect the animals, latter-day shearers took what they could find when they could find it. The vicuña is a nervous, skittish type, better adapted to the thin air than a man on foot. It is a fast runner, a good jumper and hard to hold down to shear, especially when an eye of the poacher is peeled for the authorities.

The lawbreakers have not been disrespecters of modern technology. They brought in helicopters, Jeeps, high-powered rifles, even machine guns. Reportedly, they poisoned the streams where these camelids drink.

Run after a vicuña and he will outstrip you quickly, but simply shout at a small herd and the dominant male will step forward and freeze as he poses for the cross hairs of your rifle. Kill him and the herd will flee, but so pronounced are notions of territoriality that the group will soon return to the same area where the poacher, clever fellow, calmly waits. Thus did the world's vicuña population diminish from an estimated one million at the turn of the century to a scant 5,000 at the beginning of the 1970s.

A vicuña herd grazes warily well above the timberline in the mountains of Peru. Subject to few natural predators, they are easy game for poachers because they "freeze" rather than run when they are startled.

In 1958, in the midst of the downward spiral, the vicuña gained worldwide recognition through a political scandal in the United States. President Eisenhower's chief of staff, Sherman Adams, admitted under fire that he had accepted numerous favors from a New England industrialist and woolen mill owner, Bernard Goldfine. Among the gifts were $3,000 worth of hotel bills, a $2,400 Oriental rug and a vicuña coat valued at $700. Yet somehow it was the coat that became the symbol of the entire scandal.

The new attention focused on the animal lent impetus to the efforts of a small group of people who were already deeply concerned over the vicuña's chances for survival. Among them was Felipe Benavides, who only a few years earlier had cut short his career in the Peruvian diplomatic service to devote himself to preserving the wildlife of his country.

Benavides, now 59, a large-boned and still handsome man, a nonstop talker, is not the sort who takes no for an answer. Soon his articles, his speeches, his importunings were being heard throughout the hemisphere as well as in the wool market center of Western Europe. He convinced Charles Lindbergh and a number of other conservationists to take a special interest in the cause. The message was simple: all traffic in vicuña must be stopped. There should be no legal market anywhere for the wool or any other part of the animal. Any loophole, however small, gives the poachers room to operate.

By his own standards, Benavides has not been entirely successful. The British prohibition on vicuña al-

Stephen Banker is a free-lance writer and a consultant to the Organization of American States.

Industrialist Goldfine may be best remembered as a man who distributed vicuña in Washington.

lows fabrics mixed with "old" vicuña wool to enter. It remains legal to sell vicuña products in France and Italy as well as in Hong Kong. At the House of Dior in Paris, Benavides recently was shown vicuña cloth for $700 a square yard, the product of the still-operating black market centered in Bolivia. In La Paz today, coats, suits and blankets are available in the $400-500 range, while European prices for finished articles are at least three times as high.

But that burst of energy by Benavides and others has resulted in changes:

- In 1965, Peru established the Pampa Galeras Reserve in the Ayacucho mountain range, a day's drive southeast of Lima, where the herd has grown from a starting point of only 650 to perhaps as many as 23,000 under the watchful eyes of armed guards. There are another 12,000 elsewhere in Peru, and other smaller populations in Bolivia, Chile and Argentina bring the current overall estimates to about 40,000.
- In 1968, the International Union for Conservation of Nature and Natural Resources in Switzerland declared the vicuña a "rare and endangered species." Two years later, the vicuña came under federal protection in the United States with its appearance on the endangered species list here. This means that no vicuña, dead or alive, can be imported without a special permit for scientific purposes. Nor can any part—skin or fleece or anything else—be brought in.
- In 1969, Bolivia and Peru joined in the Act of La Paz (promoted by Felipe Benavides) which establishes prison terms for vicuña poachers and merchants, plus a $100 fine for every animal killed. A ten-year moratorium on all killing, marketing and exporting was declared. Pelts that became available through death by natural causes are warehoused. Chile and Argentina became signatories soon after.

By this time naturalists were convinced that the Goldfine-Adams publicity had really been a gift of the Inca gods. And late in 1971, scandal reared its welcome head again. Fidel Castro, in a state visit to President Salvador Allende of Chile, was presented with a vicuña poncho. Benavides called a news conference 2,000 miles away in Lima to opine that the gift must be secondhand and moth-eaten since new vicuña products were now illegal in Chile, and that in any case the coat would have to be confiscated when Fidel's plane stopped off in Lima on the way back to Cuba. The story received considerable play throughout Latin America, giving the conservation movement new momentum, and Castro to this day has never displayed his vicuña coat in Havana or anywhere else.

During a recent visit to Washington, Benavides mused that if one had to wear a fur coat in the mountains, vicuña would be least bothersome because of its light weight. Traveling light is characteristic of both man and beast in the vicuña's habitat, called the *puna,* elevations of some 14,000 feet and up. The rarefied atmosphere places it above the timberline but below the frost line. Vegetation is sparse, but the vicuña is well adapted to exploit it.

A serious problem with vicuña in captivity is that the sex drive is somehow left back in the high reaches of the Andes. Almost all the "vicuña" on display abroad are really part llama or alpaca, hybrids which like the mule have many ancestors but no descendants.

Vicuña pictures like this aroused the sympathies of conservationists who knew little about them.

Sherman Adams, Eisenhower's chief of staff, lost his job to his vicuña coat in a 1958 political scandal.

In 1957 a vicuña coat was the ultimate in high fashion, as witness this illustration from an *Esquire* page.

But in the *altiplano* the freedom-loving vicuña have been having numerous tender moments, thank you, and thus the optimism about their survival.

The vicuña grazes every day in an area carefully scent-marked by its leader. By night, herds may huddle together on rocky ledges, but by day a violation of turf will bring whistles, spitting, charges and other aggressive behavior from the home-team captain.

As a family increases, parents may chase their own yearlings from the grazing patch. Females are often accepted into the next-door herd, but males have the choice of traveling in bachelor bands or challenging a reigning leader for his harem. So a typical family group may be the potentate male, his four, five, six or more wives and their young.

There are natural dangers in this life. The puma and Andean fox sometimes make upward forages. The condor preys on newborns. A few are struck by lightning each year. Hail pellets can be so large as to be dangerous. But none of these, nor all of them together, is so serious as to threaten the species. By and large, the vicuña's predilection for high altitudes leaves them with little competition for the *puna's* resources.

This point is stressed by Benavides in his plea to South American governments—that the vicuña could make economically important large areas of land which otherwise would have less potential for the nation or its economy. Two years ago, he appeared at the OAS's Pan American Union in Washington as the first winner of the J. Paul Getty Wildlife Conservation Prize of $50,000, a sum he is putting back into the movement. There, he called on the member nations to give the Organization of American States the "authority to insist on stringent adherence to conditions" to protect the wildlife of the hemisphere.

He was suggesting in the face of increasing nationalism that conservation laws should be coordinated at a central point. "Animals do not respect borders," he explained in a recent interview, "and when one country says one thing and another says another, there is no conservation. As surely as there is an ecology of nature, there must be an ecology of law."

The moratorium on vicuña trade expires the year after next. Benavides is already working to have it extended. He points out that twice as many vicuña as exist today have been routinely killed in a single year. If the legal market returns in 1979, he fears that his country, Peru, will have been the only beneficiary of the decade-long regeneration, since the population levels elsewhere are still so low that hunters would wipe the remnants out within months. And even if there were restrictions, the existence of some legal trading is an invitation to a black market.

A continuing moratorium, he argues, would allow time to develop harvesting techniques safe for the animal and respectful of nature. The most promising of these is an enormous net, like an earth sculpture, now in development at Pampa Galeras. Since the sight of it would spook the vicuña, the plan is for armies of men to carry it against the sunrise as they herd the animals to be sheared, much as thousands of Inca converged on the *puna* for the same purpose long ago. There were millions of vicuña running wild then. We have come just far enough to contemplate returning to where we were.

A mother and offspring are testimony to growing population.

MAKE YOUR OWN TV SCHEDULE.

Sony's Betamax can automatically videotape your favorite show for you to play back anytime you want.

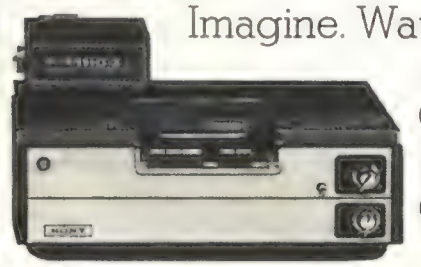
Now you can watch anything you want to watch anytime you want to watch it.

Because Sony's revolutionary Betamax deck—which hooks up to any television set—can automatically videotape your favorite show (even when you're not home) for you to play back anytime you want.

What's more, you can reuse our one-hour tape cassettes simply by recording over them.

But possibly the most amazing thing of all is this:

Now you can actually see two programs that are on at the same time. Because Betamax can videotape something off one channel while you're watching another channel. So, after you're finished watching one show, you can play back a tape of the other show.



Imagine. Watching the Late Show in the morning.
Or a soap opera in the evening.
Or whatever whenever.
What power!

BETAMAX®
"IT'S A SONY."®

Model SL-7200 Videotape Player/Recorder.

© 1976 Sony Corporation of America. SONY and Betamax are trademarks of Sony Corporation

WELCOME TO AN OLD-FASHIONED NORTH CAROLINA FAMILY REUNION.

Once every summer, the MacDonalds and the MacKenzies and the Campbells, and all their kith and kin, gather for the annual Highland Games.

In the highlands of North Carolina. Where the peaks are tall, the meadows green, and the air as fresh as a bright June morning in their native Scotland.

This place, over the years, has made a lot of people feel at home.

And the bagpipes are not the only echoes of yesterday.

Back in the hills, when they tell you they speak the Queen's English, they usually mean Queen Elizabeth. The First.

And, if the language you hear isn't anybody's English, it could be the language of the Cherokee, spoken here for over 600 years.

All over North Carolina, the past is very much a part of the present. Log cabins still stand in the ancient forests. Colonial homes guard harbors where Blackbeard roamed.

The shifting sands of the Outer Banks cover, then uncover, the bones of sailing ships. The relatives of Daniel Boone still walk the mountain trails.

And yet, just around the next corner, you find modern cities and resort areas and bright new theme parks. Outdoor sports, and outdoor dramas.

So you don't have to get away from it all, unless you just happen to want to.

North Carolina. The blend is old and new, native and foreign, familiar and strange. It's like everywhere, and nowhere, you've ever been before.

Some people would probably tell you that it's a little like coming home.

For more information about the Highland Games, and a package of free booklets to help you plan your North Carolina vacation, write North Carolina Travel, Room 510 P.O. Box 77, Raleigh, N.C. 27611.

NORTH CAROLINA

Oysters, edible and otherwise, cling to prop roots of buttressed red mangrove, basis of food chain in south Florida coastal ecosystem. Species is one of three distinct, rather distantly related mangrove

types. Red variety dominates swamp fringes partly because of seedling buoyancy in salt and fresh water.

By Don Moser (second of two parts)

Mangrove island is reprieved by Army Engineers

In a bow to the environment and to the surprise of everyone, the Corps stops 'development' of a natural paradise

As the country's biggest builder of dams, power plants, barge canals and flood-control projects, the U.S. Army Corps of Engineers has throughout its history been regarded as an ally by commercial interests, and as an adversary by a host of environmental groups. But in 1976, with a single act, the Corps confounded friends and foes alike, winning a kind of stupefied praise from environmentalists and setting developers aboil with wrath. Today, in an extraordinary turnabout, it is the developers who are lobbying to curtail the Corps' power, and the environmental groups who are battling to sustain it.

What happened? The Corps told the Deltona Corporation, a major Florida real estate firm, that it could not turn some 2,000 acres of coastal mangrove swamp on Marco Island—land which Deltona owned and had already sold to prospective homebuilders—into a housing development. The ramifications of this decision are continent-wide, and the furor it generated has not even begun to die down.

How on earth did the Corps, the personification of the federal bulldozer, get into the business of telling a private developer he couldn't develop his own land? Only a few years ago nobody—least of all the Corps of Engineers—could have imagined such a turn of events. Ever since 1899 the Corps has had authority to regulate dredging and the disposal of fill material in navigable waters of the United States, and along coastlines up to the level of the mean high tide. But the Corps has usually granted dredge and fill permits as a matter

Photographs by George Silk

Deltona president Frank Mackle, inspecting man-made channels by boat, waves to affluent residents ashore.

Colonel Don Wisdom travels south Florida on lookout for violators of Corps landfill regulations.

of course to anyone who, say, wasn't planning to build a pier out into a shipping channel.

But in the late 1960s, with the ecology movement taking the country by storm, people began to realize that something had to be done to save the nation's rapidly shrinking wetlands. Swamps and marshes—hitherto regarded simply as hatcheries for mosquitoes and handy places to dump trash and old cars—really performed some vital services for the nation. The wetlands provided a kind of natural flood-control system, slowing and regulating the downstream flow of water. The marshes were free sewage-treatment plants, purifying polluted water through natural processes. The nutrient-rich marshes and estuaries formed a vast nursery for creatures of the sea. Biologists announced that two-thirds of the world's commercial fish harvest depended, in one way or another, on the estuaries. When a single freshwater marsh in Georgia was analyzed, its overall value to Man was calculated at $3,100 per acre annually. One biologist concluded that in terms of pollution-removal value, the nation's swamps are worth $142 billion.

Going, going . . . at 200,000 acres a year

The environmentalists felt a sense of urgency because the wetlands were disappearing so fast. By the 1960s, some 51 million of the nation's original 127 million acres of wetlands had been lost, primarily through drainage for agriculture or filling for real estate development. And the remaining wetlands, some authorities felt, were vanishing at a rate of about 200,000 acres per year. By 1972, the country was in the mood to put some federal agency in charge of protecting what remained. Environmentalists thought the job should go to the Environmental Protection Agency. Getting the Corps into the act, they felt, would be tantamount to putting a fox in charge of a henhouse. But under Section 404 of the Water Pollution Control Act Amendments of 1972, Congress gave the Corps a big piece of the action.

Broadly interpreted, 404 gave the Corps the final say over virtually anyone who wanted to move a shovel full of soil into or out of any river, stream, marsh, swamp or estuary in the country. However, the Corps did not choose to interpret 404 broadly. It did, in fact, just what environmentalists had feared it would do: very little. By and large the agency exercised its control only over its traditional bailiwick, the navigable waters of the United States. Finally, the Natural Resources Defense Council and the National Wildlife Federation took the agency to court, and in the spring of 1975 a federal judge ruled in favor of the environmentalists. The Corps, said the judge, was to assume authority over *all* the waters of the United States—

coasts and adjacent wetlands, rivers and small streams, marshes and freshwater swamps, even the Great Lakes.

The Corps' reaction to the ruling was, to say the least, astonishing. The agency issued a hair-raising press release suggesting that henceforth a Corps permit would be necessary if a rancher wanted to alter his stock pond, or a farmer wanted to plow a wet field, and that offenders might be subject to fines of $25,000 per day. Predictably, farmers across the country were outraged. "It was a phony, a scare tactic intended to produce a backlash," said one environmentalist and, in fact, when called upon to explain, Victor Veysey, Assistant Secretary of the Army for Civil Works and the Corps' civilian boss, admitted that the press release was "unfortunate" and "misleading." Soon after, the Corps published a clarification. In a three-phase program beginning in 1975, the Corps would extend its control to all the waters of the United States, but normal farming and lumbering operations would not need a permit. Thus was the Corps pushed into the environmental protection business.

Out of the swamps—"waterfront" property

That brings us back to the landmark Corps decision on the mangroves of Marco Island. Located just south of Naples, Florida, it is one of the most stunning real estate ventures on the Gulf Coast. Originally Marco was a sandy, sparsely populated island surrounded by dense mangrove swamps and bordered by a magnificent five-mile beach. The Deltona Corporation purchased the island in the early 1960s, and in 1964 the company began dredging channels across Marco and piling the fill on top of the mangroves, thus creating thousands of lots, each sitting beside a man-made "finger-fill" canal. Thus, out of the swamps, Deltona fabricated thousands of acres of highly valuable "waterfront" property, with individual lots selling from $9,000 to well over $100,000. The company's plan was to build a self-contained community with an ultimate population of 34,000. The present population is only about 5,000, but virtually all the lots have been sold, and those changing hands today bring multiples of the original price.

If a little manicured and homogenized for some tastes, the Marco development does appeal to a great many people. "It's the Shangri-La of America," one resident told me, and if that assessment is a bit sanguine or naive, Marco certainly has its attractions. There is a golf course and a marina, a shopping center and a luxury hotel. The streets have names like Tarpon, Sunbird, Bimini. The single-story homes are tastefully designed and many include screened swimming pools; cabin cruisers or small boats bob contentedly at their canal-side moorings.

Ruinous of natural beauty, channelization is still permitted by Corps, but only in limited area.

Vast Marco development dominates the horizon, but spoliation of closer wetlands is now prohibited.

Lee Pershing, with sons Mark and Brian, cleans fish in channel at his place on Martinique Court.

The Corps projects a new image

Vultures roost on a convenient stump in nearby rookery islands, ready to grab a bit of carrion.

Marco is the creation of Deltona's founders, the Mackles, a family long prominent in Florida land development. The Mackles hardly fit the tasteless-ogre stereotype; they have left substantial open space for public recreation. The "bird islands"—three small islands which offer a roost for egrets, herons and spoonbills—have been maintained in their natural state, and watching the evening flight of those lovely birds is a popular pastime for Marco's residents. Deltona has built nesting platforms to attract ospreys and has spent a good deal of time and money trying to design canal systems which flush with the tides and do not become stagnant cesspools. The company even donated 1,250 acres of land to the state for a wildlife sanctuary, with the promise of 2,750 acres more after all dredging and filling permits were granted.

The battle lines are drawn up

Initially, Deltona had smooth sailing on Marco. While it had to apply to the Corps for a dredge and fill permit each time it began work in a new area of the mangroves, the first of the permits was granted after just nine days. But the second permit was granted in 1969 only after long deliberation. Attitudes toward the wetlands were already changing, and the Corps warned Deltona that future permits should not be taken for granted. But the company had already sold 70 percent of its lots and continued to sell "unpermitted" underwater property. In 1974, having obtained necessary permits from the state of Florida, Deltona applied to the Corps for permission to develop a final 2,200 acres of wetlands. Thus began a bitter and agonizing battle that was to last for two years. On one side were local and national environmental groups. On the other were Deltona, Marco residents, construction unions and several thousand people who had bought those high-priced but nonexistent lots. In the middle: the Corps of Engineers.

The burden of the Marco decision fell on the shoulders of the Corps' District Engineer in Jacksonville, Colonel Donald Wisdom. Wisdom is a small, trim man, a onetime Ranger adviser in Vietnam. He has an air of crisp toughness about him, and has been known to describe himself as a "bad-ass." If there is a new breed in the Corps, Wisdom is certainly a part of it. He seems determined to walk the line between developers and environmental groups, listening carefully to both sides and being snowed by neither. When I visited him, he told me that he was a "card-carrying member of the Audubon Society" and also of the Propeller Club—a fraternal organization of the barge industry. "We just used to think about the two "e"s—engineering and economics. Now we've added a third—environment. I work from 6:30 in the morning till eight at night, in-

This tree where bald eagles and ospreys lived was uprooted by Deltona and moved to another site.

Wooden "nester" built by company on outer islands was refused by bald eagles, but accepted by ospreys.

terfacing with the public. My phone is open to everybody. We're going to see if we can get people to work together with reasonableness."

In the Marco decision, Wisdom needed all the reasonableness he could muster. Documents submitted by Deltona to justify the project filled a bookshelf more than six feet long. The environmental impact statement, with associated comments and appendices, came to more than a thousand pages. At hearings held by Wisdom, each side came armed to the teeth with scientists—the heavy artillery of modern environmental disputes—who cannonaded each other mercilessly with contradictory evidence. The scientists retained by environmental groups produced research to show that destruction of the mangroves would wipe out rich marine fauna; Deltona scientists produced facts to show that their artificial seawalls provided a base for oysters and other marine life. When Deltona showed how the tides would flush the artificial canals to keep the water quality high, the opposition produced evidence to dispute the claim. The construction unions asserted that denying the permit would throw their people out of work in south Florida; the environmentalists summoned an economist who thought otherwise. The Florida Game and Fresh Water Fish Commission claimed that the destruction of the mangroves would have "massive and irretrievable" effects on the balance of nature. The Department of Labor warned of destabilizing the economy.

In the final analysis, the dispute came down to whether the country's interests would be served by the destruction of 2,200 acres of mangrove swamp. Deltona still points out that this tract represents only one-half of one percent of the state's mangroves—can a half percent matter that much? Environmentalists contend, passionately, that it does. To learn something about the issue, I went out into the mangroves one evening with Bob Ribinski, a young biologist at the Rookery Bay Marine Laboratory, which lies in a big National Audubon Society sanctuary adjacent to Marco. The laboratory belongs to the Collier County Conservancy, which, along with the Environmental

Fiddler crabs, one of hundreds of interdependent species in coastal marsh, make their way across mudflats surrounding Marco and adjacent islands.

Defense Fund and the National and Florida Audubon Societies, has been a steadfast opponent of further development on Marco.

In a small boat, Ribinski and I poked around in the waterways between the mangroves, occasionally throwing out lures for those wonderful Florida game fish known as snook. Mangrove swamps are fascinating places, rich in life, yet somewhat eerie, too. The low, dark-green trees march into the water on interlocking buttressed prop roots, forming a virtually impenetrable wall of foliage. Back in the tortuous channels there are no landmarks, no distinguishing features, so that the swamps are very easy places for the inexperienced to get lost. And they are alive with aggressive mosquitoes. But the trees—especially the buttressed red mangroves—are important.

"The red mangroves are the basis of the detrital food chain," Ribinski said. Relatively recent research had shown that mangrove leaves falling into the water are gradually broken down by microorganisms that colonize their surfaces. The microorganisms eventually turn the indigestible cellulose of the leaves into protein, and thus leaf detritus is made available as food to crustaceans and other small animals, which themselves become food for larger creatures.

"The red mangroves are nursery grounds for immature fish, for crabs, for shrimp," Ribinski said. "Post-larval shrimp grow three or four inches long here, then migrate back out to sea and wind up in commercial catches off the Tortugas. Fish like gray snapper, trout, redfish and snook grow up in areas like this. On a per acre basis, these mangroves are more productive than Iowa corn land. They provide commercial fishing, recreation and esthetics. And it's a self-sustaining system—there's no input from Man, all the capital comes from the environment itself. The cost-benefit ratio is fantastic."

We stayed out into the evening. Black skimmers, those graceful scissor-billed aerialists, slid over the channels dragging their lower mandibles in the water to catch up tiny fish. Mullet leaped into the air, then fell back to land on the water with sharp, startling smacks. Baitfish came skittering off the water like raindrops in reverse as they tried to avoid some cruising predator—one of those elusive snook, perhaps. Toward sunset roseate spoonbills, their plumage afire, flew over us on their way to roost. Almost at dark, as we drifted silently, a huge, finlike thing emerged from the water just off our bow. Then the creature itself appeared, rolling, chuffing out a breath from its blowhole. It was a porpoise. We made a few casts toward the mangroves after dark; our lures reeled back through the stygian water trailing comet-tails of luminous plankton.

It was easy to understand why passions were aroused over the mangroves, easy to see why someone would want to live near all this beauty in the Marco development. And easy to grasp why others would be willing to fight to keep every splendid inch of the mangrove swamps intact.

Certainly emotions have flared on both sides during

Rotting leaves will provide nutrients for small fish. Seed rootlet (foreground) is about to establish itself in the muck. Note omnipresent fiddler crab.

the Marco imbroglio. One man wrote to the Corps: "I often wonder whether or not there is human flesh and blood beneath those well-oiled, efficient colonels. . . . How I wish your insignia will crumble into ruin and fall like the towers of Babylon. . . . Your machines are tools of the devil." Another partisan, writing in the *New York Times*, addressed the development's foes as "friends of the toothy alligator, the malaria-packing mosquito and the coiled rattler . . . with a wholesome affection for vermin, dung beetles and vultures." The building trades jammed the public hearings Colonel Wisdom held in Naples, passing out "Marco Now" buttons and generally intimidating the environmentalists. Their spokesmen accused Deltona's opponents of being "Communist oriented" bird watchers and defilers of God's laws. One correspondent told the colonel: "These people don't own a piece of property that they are trying to protect, and they have no personal monetary interest in this property, so what in the world are they opening their mouths for?"

In this volatile atmosphere, Colonel Wisdom recommended that Deltona be permitted to continue with the development of 1,100 acres, including 113 acres of mangroves. As for the other 2,908 acres, including 2,039 acres of mangroves, he concluded that granting the permits "would not be in the general public interest." Even though Deltona engaged former Republican National Committee Chairman Dean Burch to represent its interests in Washington, the Chief of Engineers upheld Wisdom's recommendation.

To Deltona, this decision means that many of the 4,000 lots, which the company has already sold for more than $60 million, will remain permanently under water. As contracts with purchasers fall due, Deltona will either have to refund that money or give people other lots in exchange for submerged property. Frank Mackle, Deltona's outspoken president, fulminated over the outcome. "The decision was a shock," he said. "It was absolutely astounding, the biggest miscarriage of justice in my lifetime. I still can't get over it. The Corps—they've been like us. They're engineers, our kind of people. If this kind of thing prevails, what kind of businessman is going to risk his money? Risk capital is what this country is built on."

The book is by no means closed on Marco, for Deltona has already initiated a lawsuit against the Corps, a suit based essentially on the contention that

the company had proceeded in good faith, but the federal government had changed the rules in the middle of the game. Indeed, there is little question that Deltona got caught in a trap which was not entirely of its own making. And even some project adversaries will privately express sympathy for the company. But, on the whole, environmental groups around the country are ecstatic about the outcome, not just because the Marco mangroves were saved, but because of the precedent set. One environmentalist observed: "It's not that 2,200 acres mattered so much—it's the next 15,000 that will."

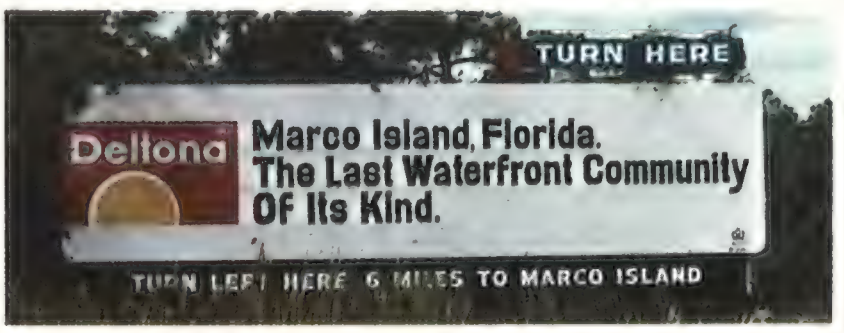
The implications of the decision are enormous. According to Colonel Wisdom, 89 separate permit applications involving Florida wetlands, including 14,000 acres of mangroves, are now under consideration by the Jacksonville District. All across the country, countless other wetland projects are scheduled for scrutiny by the Corps. If the trend persists, the wetlands may have found their staunchest protector, and in the last place one might have looked.

Yet it is too soon for the pro-wetland forces to rejoice. Marco and other recent Corps decisions have helped produce a powerful backlash across the country. And that old Corps news story generated a typhoon of protest that has not entirely quieted down to this day. Many farmers still think that the Corps is planning to interfere in their normal farming operations, even though the agency has long since made it clear that it has no such intention. The public reaction to the Corps' wetlands authority has been intense and negative. "I've never seen this kind of mail from our constituents on any issue before," said one Congressional aide. "It's unbelievable."

Not surprisingly, the House during the last session passed a bill that would have stripped the Corps of virtually all its new powers, leaving the engineers responsible only for regulating the coasts, navigable waters and adjacent wetlands. The nation's heritage of swamps, marshes and bottomlands would have been rendered vulnerable to any kind of development permitted by the states, and many states are more interested in development than in protection of their assets. A contrasting bill in the Senate, one favored by environmental groups, was designed to leave the Corps' authority essentially intact. Congress adjourned before conferees could reconcile the differences between these bills and a third bill that would have transferred the main responsibility for enforcement of federal criteria to the states. Until the next Congress resolves these differences, the country's wetlands will remain in the Corps' jurisdiction.

As for the Corps itself, one senses that many of its officials feel uncomfortable in their new protective role. "Feelings around here are split," said John Adams, the head of the Corps' permit branch in the Jacksonville district. "Personally, I'm a little concerned that the federal government may be going too far." General John Morris, the Chief of the Corps of Engineers, is cautious. "We've never been policemen," he said. "It would seem to me that the feds ought to let the states handle local problems, the tributaries and headwaters. But the states would have to show that they can do it, and maybe the whole program should be overseen by the Corps. Whatever Congress decides, we'll do the job."

And so the Corps' view of itself has not changed that much over the years. The Corps still sees itself as a builder, a digger, a developer of the nation. And, instinctively, it remains sympathetic to the private developer. As Frank Mackle of Deltona put it, "They're engineers, our kind of people." And yet, reluctant policeman or not, the Corps has, in Marco and other places, demonstrated that it *can* do the job of protecting the wetlands, and do it better than anyone might have expected.



Perhaps Deltona didn't mean it that way, but this could indeed be last of the wetland Shangri-Las.

South of Marco: if the Corps decision holds, these beautiful island resources may be saved for posterity.

By Jerrold L. Schecter

Official atheism has killed religion in remote Tibet

Seventeen years after Chinese drove Dalai Lama from a sealed-off land, only relics remain of his Buddhist faith

The massive and mystical Potala palace, looming over Lhasa, contains the tombs of seven Dalai Lamas. Parts of the labyrinth have stood here 1,300 years.

Gone are the monks who turned the prayer wheels and raised the bright prayer flags invoking the mercies of the Buddha. The sweet-smelling saffron-water lustral bowls and the yak-butter lamps are empty. The deep buzzing chant of monks reciting Buddhist scriptures is no longer heard within the monastery walls. "Some old people still believe in Buddhism, but the laboring people realize that religion is a camouflage used by the reactionaries to fool people," our Tibetan guide explained.

We sat on red and gold silk cushions sipping green tea and munching crisp apples beneath heavy layers of brocade hanging from supporting columns of the Drepung monastery. Once the main center of Tibetan Buddhism with 10,000 monks in residence, the Drepung today stands as a designated cultural relic, its thick white stone walls gleaming in the bright sunlight. The Drepung, like Tibetan Buddhism, is an empty shell, a showpiece of "the abuses of the feudal past." Foreign visitors are taken to see the monastery as a reminder of Chinese respect for the forms of the past, even after they have destroyed its content. Only 300 monks are said to be living here, working the fields and maintaining the altars and Buddhist images. We saw only seven monks in worn and torn wine-colored woolen robes. No new monks are being recruited. Of Tibet's 5,000 monasteries, only about a dozen active ones remain; the rest are used as warehouses or are falling into ruin.

Built along the mountainside outside Lhasa like a honeycomb of white stone, the Drepung, along with the Sera and Gaden monasteries, was one of the three pillars of Tibetan Buddhism. To visit the Drepung and Lhasa is to step into the Tibetan past and the Chinese-occupied present. Militiamen in white Chinese uniforms direct traffic and people. Chinese cadres order Tibetan children away from foreigners and control crowds or organize "spontaneous" demonstrations of handclapping, smiles and friendship.

In his memoirs the Dalai Lama, now in exile in India, tells of a Chinese official visiting a Tibetan village and being greeted with enthusiastic applause. Gratified, the Chinese asked a Tibetan peasant if he was happy under the new regime. "Yes, quite happy," the Tibetan said. "Except we don't like the new tax."

"New tax?" asked the Chinese official.

"The clapping tax," replied the peasant. "Every time a Chinese comes here, we all have to turn out and clap."

The Dalai Lama writes, "remembering that many Tibetan taxes had always been paid in more or less unpleasant labor, the story has a ring of truth. . . ."

The "building of new socialist things" began in

Under admonitory "serve the people" quote from Chairman Mao in Chinese and Tibetan, mourning banner flutters in breeze at Drepung monastery.

Tibet in 1959 after the Dalai Lama had fled and the Chinese closed the temples and monasteries. Today Chinese control is complete; there are 120,000 Chinese cadres in Tibet, most of them limited to two-year tours of duty because of the isolation, harsh winters and still-primitive living conditions. Tibet's population of 1.7 million has become a part of the People's Republic. The Chinese have reasserted their historic claim that Tibet is "an inalienable part of China."

The primitive life of agriculture and animal raising goes on, with communes replacing the old estates owned by nobles and monasteries. In Lhasa the women, in neat but unwashed robes with gaily colored front skirts, rise with the sun. They sweep and water the dirt street in front of their doorsteps, sticking their tongues out at foreign guests in the traditional sign of respect. Donkeys are harnessed to carry vegetables to market and children stroll to schools where they learn Chinese and Tibetan, which a Chinese official explains is "a Chinese language." Around Lhasa the People's Liberation Army is heavily in evidence. Barracks, truck and fuel depots, and division headquarters line the main roadside. The Chinese have established small factories to make rugs and machine tools. Economic development is the rallying cry.

One seeks the traditional Tibet in the back streets of Lhasa, where men and women still have dirt-smeared faces, heavy robes and earrings of turquoise and coral set in silver. Swaggering in heavy boots and battered hats, the Tibetan men tower over the Chinese, carrying their knives, flints, tobacco and matches on a long string hanging from the belt. The fields are golden with barley and the yaks plow the rich black earth along the Tsangpo River in an immemorial setting broken only by the red-lettered slogan in Chinese and Tibetan, painted on the whitewashed village walls: "Never forget the class struggle."

Before visitors are shown anything of present-day Lhasa, they are escorted through a block-long historical museum that displays the alleged horrors of Tibet's feudal past and the wonders of its socialist present. A sweet, smiling Tibetan tour guide in her clean yak-wool jerkin and silk blouse describes how "five percent of the population owned 100 percent of the land and 70 percent of the livestock."

On the walls of the museum are whips, chains,

Photographs by Jerrold L. Schecter and Richard Perle

A wooden sculpture in museum depicts a Buddhist monk burying child alive in temple cornerstone.

Outside a temple, controlled Tibetans line up behind white-jacketed Chinese militiaman and a cadre in

handcuffs, clubs and nailed sticks. "In Tibet life before liberation was a hell on earth where the laboring people suffered for centuries under the darkest and most reactionary feudal serfdom," our guide intones, pointing to two cured skins nailed to the wall. They are said to be the remains of two children of serfs. Below is a case of skulls, said to be those of Tibetan youngsters killed by Buddhist monks in a prison behind the Jokhang Temple.

Also on display are wooden cages for prisoners and "samples of the bogus medicine made by monks of stool and urine to fool people." There is a photograph of the American journalist Lowell Thomas smiling with the Dalai Lama in 1949. The caption brands Thomas an "American imperialist special agent." The guide points to the bones of human hands chopped off at a monastery, and a pot where the hands of three serfs were said to have been boiled in oil.

A group of photographs of Tibetans with mutilated noses, gouged-out eyes and missing limbs is said to prove the abuses to serfs. There are no dates on the pictures, but all were taken before 1959, according to our guide. These are contrasted with display cases filled with silks, tiger skins and rich headdresses encrusted with turquoise, coral, jade and amber, symbols of the feudal nobility.

The centerpiece of the museum is a darkened hall filled with life-sized wooden carvings depicting "the cruel and miserable life of slaves and the crimes perpetuated by estate holders." In the dim light, against a background of martial music and the *Internationale*, a small boy is shown being traded for a donkey. Another child is being buried as an offering in the cornerstone of a new monastery, while the mother begs the monk to desist. "Outwardly the lama is reading Buddhist scripture, but actually what he is doing is to kill," explains the guide. None of the Tibetan sense of mystery, joy, festivals and veneration of the past is preserved here, only a portrait of harshness and abuse. "The Dalai Lama and his traitorous clique couldn't beat the successful development of Tibet and prepared for a rebellion," says our guide.

Monks who did not flee to India with the Dalai Lama, or return to their homes in Tibet's remote valleys, linger on in only a handful of the onetime working monasteries. In Lhasa the bright green, orange and red of the temple pillars and walls have been repainted at the Jokhang, Lhasa's main Buddhist

Schecter, Time *diplomatic editor, has made six trips to the People's Republic of China since 1972.*

drab uniform, to see first U.S. party to visit
Lhasa since journalist Lowell Thomas came in 1949.

"Tools of torture" allegedly used by monks in
old days hang on museum wall, with bilingual labels.

temple. The golden roof ornaments have been re-gilded, but there is no worship.

From 1972 through 1974, the Chinese spent $500,-000 on refurbishing the Jokhang temple, the Drepung monastery and the Potala palace. The smell of yak butter from votive lamps still lingers in the refurbished temple halls, where naked light bulbs cast a harsh glare on gilded Buddhas of mercy and salvation. Hanging from the front of the Potala palace is a mourning banner for Chairman Mao Tse-tung, who died September 9, 1976. In Tibetan and Chinese the letters read: "Eternal Glory to Chairman Mao Tse-tung, the great teacher and great leader."

The Potala remains an architectural wonder, rising 400 feet atop Mount Potala and dominating the river valley and the city of Lhasa ("Place of the Gods," in Tibetan). Its oldest section dates from the seventh century after Mahayana or Greater Vehicle Buddhism, with its pantheon of deities, came to Tibet from India. Designed to be a military fortress, spiritual sanctuary, storehouse and residency, the Potala is a labyrinth that rises 13 stories and stretches 500 yards across the mountainside. It was greatly enlarged by the fifth Dalai Lama in the 17th century.

The Potala had reached only the second story when he was dying, and he ordered his prime minister to keep his death a secret because he feared that work would stop if it became known. The prime minister, according to Tibetan history, found a monk who resembled the Lama and concealed the death for 13 years until the work was finished.

The central part of the Potala contains the great halls for ceremonial occasions; there are 35 chapels with richly painted walls depicting the life of the Buddha and the lives of the Dalai Lamas. There are mausoleums for seven Dalai Lamas in the Potala, some 30 feet high and covered with gold and precious stones. The body of the 13th Dalai Lama rests in a mausoleum encrusted with a ton of gold and decorated with pearls, turquoise, coral and amber. Above the tomb are good-luck symbols. Three gilded spires represent baskets holding Buddhist scriptures. Bells ring, symbolizing the sound of the doctrine. Horned monsters and winged angels frighten away devils.

The Potala also was used as office, school and seat of government. In its strong rooms are the golden regalia of the earliest kings, and its libraries hold all the records of Tibetan culture and religion—7,000 volumes, some of which weigh 80 pounds. Some are written on palm leaves brought from India with the advent of Buddhism; other illuminated volumes of Buddhist scriptures are written with inks made of

Politely sticking out tongue in a welcoming gesture, a Lhasan matron applauds U.S. visitors.

powdered gold, silver, iron, copper, conch shell, turquoise and coral, each line in a different ink.

"The Dalai Lama slandered us for destroying cultural relics, but this is proof enough to refute him," says a Tibetan guide, pointing to the repainted walls of the Potala. The once-bustling palace is today a quiet hulk used to store "the valuable treasures of our national culture" and "to teach class education and Tibetan language."

Quietly entombed Tibetan treasures

Along with an end to the class system and serfdom, the Chinese have abolished the traditional Tibetan way of life. The Dalai Lama and his court, embodying the unique Tibetan adaptation of the reincarnation theory of Buddhism, are withering away. The current, exiled Dalai Lama, 14th in the line of succession, is living in a red, tin-roofed bungalow called Swarg-ashram (Heavenly Abode), perched on the highest point of the mountain resort of Dharmsala in India. He fled Lhasa so quickly that his private apartments on top of the Potala remain untouched. The window from which he looked down on Lhasa through his telescope is still shown to visitors.

Today, 40,000 Tibetan refugees live in India with the Dalai Lama. As India improves its political relations with China, the Tibetan cause fades into the background. The Dalai Lama is discouraged from traveling or presenting his case at international conferences. He remains a solitary figure, still respected by Tibetans as a religious leader. His basic statement remains the one he made at Mussooree, India, after his arrival from Tibet: "The ultimate Chinese aim with regard to Tibet, as far as I can make out, seems to attempt the extermination of religion and culture and even the absorption of the Tibetan race."

In Lhasa the Dalai Lama is portrayed as a tool of American imperialism (although the claimed connection between the Tibetans and the Central Intelligence Agency was mentioned to us only in passing, in deference to the guest of honor, former Secretary of Defense and CIA Director James Schlesinger). In the Drepung monastery the walls are painted with cartoons of the Dalai Lama showing him being led on a leash, like a running dog, by an American soldier. Another portrays him cutting a map of Tibet into two parts with a giant pair of shears. One piece of the map is marked religion, the other nationalism. Over the main entrance of the Drepung, in Chinese and Tibetan, is Chairman Mao's famous quotation on serving the people: "We should be modest and prudent, guard against arrogance and rashness, and serve the Chinese people heart and soul. . . ." The implication is that Tibet's monks were not serving the people.

Tibetans thresh barley at Tung Ka commune. Slogan on the machine exhorts them to keep up good work.

The words of Chairman Mao have replaced the Buddhist prayer, *"Om mani padme hum"* (O thou jewel in the lotus, amen!). Instead of prayers for rain or offerings to oracles and magicians whose magical powers can prevent hail from striking the Potala palace and other holy buildings there, Chinese cadres quote the sayings of Chairman Mao. At the Tung Ka commune outside Lhasa, the chairman of the revolutionary committee explains how "Mao Tse-tung's thought and the socialist consciousness of the commune members raised the per unit yield of grain."

The traditional character of Lhasa has changed, too. The mystical feudal city described by the venerable Austrian explorer Heinrich Harrer, who lived there from 1945 to 1950, has vanished. The swamp below the Potala has become a Chinese administrative area with a guest house and headquarters building.

Most of the shops, a series of open cells in the thick walls of private homes, have gone, but there is still an outdoor market, and a few peddlers and shoe repairmen have set out their wares along the main street under shady plane trees. Cigarettes, sugary molasses, hand-woven cloth and notions are offered. It is a far cry from the Lhasa described by Harrer: "I never

Neatly uniformed schoolgirls stand at entrance to the commune, clapping to greet foreign guests.

ceased to wonder at the variety of goods available in Lhasa bazaars: brick tea, silks and brocades from China; American cosmetics and fountain pens; aluminum and copper ware, luxurious furs, Swiss watches, yak meat and butter and ornaments of the dark Tibetan gold that is still scratched from the earth with gazelle horns."

The big bazaar in Lhasa now is a Chinese-built, one-story department store with special sections for native Tibetan goods. Silver bracelets are manufactured in Peking, as are brass buttons. Brightly colored ribbons in Tibetan style come from Shanghai, but the traditional Tibetan yak-wool coats and brocaded fur hats, along with colorful yak-wool boots with thick leather soles, are still made in Lhasa. Knives of brass and flint cases are sold in the Chinese guest house, but at the shops along the main street there are furs, including the pieces for a small silver-fox coat at $35.

Tsampa, the main produce of Tibet, is made from barley roasted to a golden brown and then cracked and roasted again. The resulting barley flour is mixed with hot-buttered tea and stirred until it becomes a dough. Salt, borax and yak butter are added to taste, and the *tsampa* is made into buns or rolled into slabs. In the past it was made into decorative shapes and offerings for religious rites. The Tibetans still churn their butter with wooden churns. Yak-butter tea has a cheesy, slightly salty taste with a slight suggestion of turning rancid. The Chinese from Peking in our group snickered behind their hands and made faces to one another when offered the yak-butter tea at the Tung Ka commune.

The simple, still-primitive elements of life in Lhasa emphasize the remoteness and inaccessibility of Tibet, although the Chinese have built a series of roads and there is a weekly flight to Lhasa. The road that links Szechwan province to Tibet has cut the trip that used to take three months by caravan to 12 days by bus or truck. The flight to Lhasa from Chengtu, the capital of Szechwan, takes only an hour and 50 minutes by jet to cover the 700 miles of rugged mountains.

The new Tibet presses on with construction of roads, airfields and buildings. The Chinese culture and "new socialist things" grow in the streets of Lhasa and the countryside. There are 5,000 young Tibetans studying in Peking, and the Chinese say their eventual goal is "to have the Tibetans in charge in the Tibetan region." When that day will come nobody predicts.

Prospects for the Dalai Lama's return to Lhasa are most remote. T'ien Pao, the Tibetan vice chairman of the Revolutionary Committee of the Autonomous Region of Tibet, notes that there is a growing awareness on the part of the Tibetan people "through socialist education" that their future lies as an "inalienable" part of China. Asked if the Dalai Lama ever could return, T'ien Pao, who has worked closely with the Chinese communists over the years, replies: "It is a clear-cut policy to welcome back those who have cast away the old life. The Dalai Lama would have to recant his old life. It wouldn't matter one hair to one Tibetan if the Dalai Lama came back."

The Tibet of old is a memory. The new life is filled with promises of opportunity. Yet the Tibetan culture and its unique forms of Buddhism are slowly being eliminated. There is no middle way that preserves the best of the theocratic past with the socialist present. The abandoned golden temple roofs glittering under the snow-capped mountains are a reminder that progress also exacts a price in human values.

Dalai Lama's bedroom in Potala palace remains as he fled it in 1959, his clothes still on furniture.

At the main gate of Drepung monastery, a lone monk symbolically closes the great wood and gold doors.

By C. Lester Walker

How Thurber got 'act-wish' at last and went onstage

Great cartoonist, mimic, playwright, he had to prove he was a good actor, too. As in due time he did—and was

It was the 1930s, and the new James Thurber show on CBS radio was wowing the listeners—but also, alas, back at the CBS studios it was driving the program director (PD) crazy. For Thurber never appeared until seconds before air time. "And someday he won't get here at *all*," agonized the PD. "I gotta do something." He called in an assistant. "You," he instructed, "are now Thurber watcher on his program days. After five, wherever Thurber is, you be there—the Algonquin bar, Bleeck's, Costello's, wherever. And you see that Thurber gets here for his show."

Soon enough, Thurber discovered he was being tailed—and was furious. *Spying* on him! "Well, I'll fix them!" he stormed to a friend at the CBS news desk. "And you're going to help. *Next time.*"

The snoop is on station at the pub next time, and (careless although program time is approaching) is rapping with the barkeep. Thurber and his friend sneak away, telephone CBS, get the PD on. "Trouble," says the news desk man. "Thurber. He's under the table." The PD's scream shakes the phone booth. "Put him in a shower—get him in a taxi—get him here—somehow!" Thurber now smashes in his hat, rips his shirt collar half off, and with a "This'll fix him—Thurber's *The Drunkard* act," sets out with his friend for the CBS studios.

Walker was Thurber's friend and Connecticut neighbor. Drawings were provided by Mrs. Thurber and are reprinted with her permission.

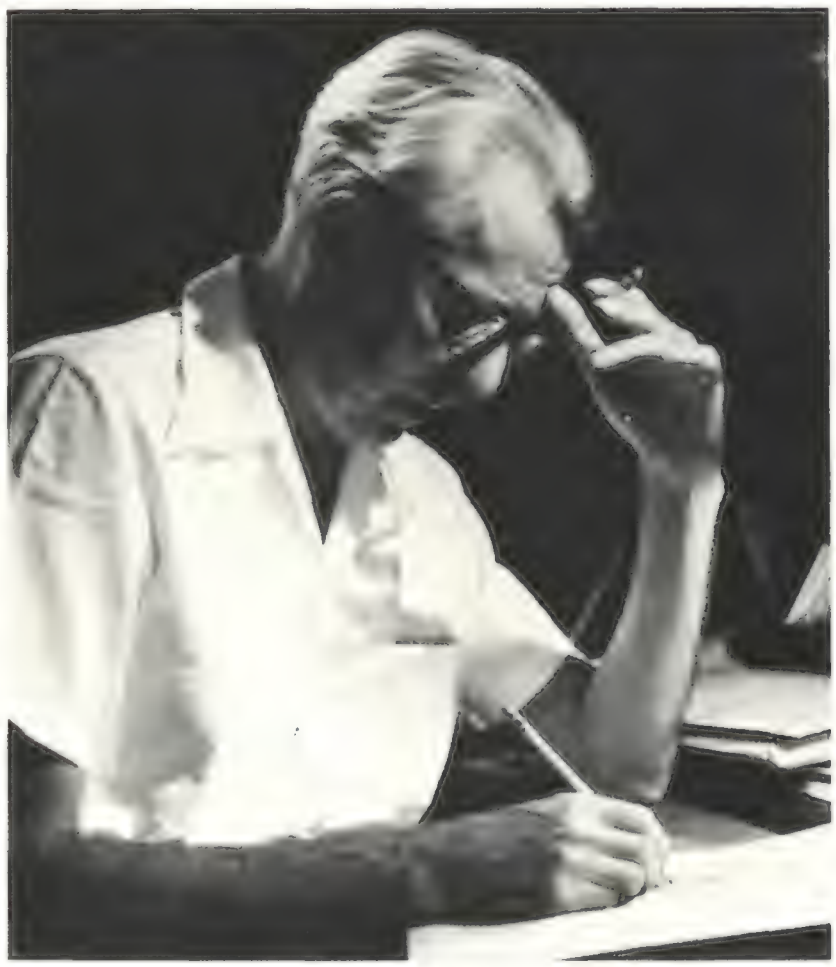
There, in panic, the PD is frantically readying emergency performers, cellos, violins. Just a minute to go now. Suddenly, in burst Thurber and the newsman. Hair in eyes, tie under one ear, coat sleeve trailing, Thurber reels toward the mike. "Sh'okay, sh'okay. Lemme go on. I'll tell the SOBs." The PD gasps and punches the air. "Out! Get him *out—other room.*"

Seconds later, the door opens again. Thurber steps in, clothes in order, hair tidied, script firmly in hand, steady, obviously quite sober as he moves directly to the mike. "Thurber," howls the PD, "don't *ever*—oh, no—*oh God!*" and collapses into his chair.

Long afterward, the program director, regaling others with his "own Thurber story," would wind up saying, "But, what still sticks most in my mind was Thurber's *acting*. That drunk—best I ever saw. Charles Laughton couldn't have done it better."

He was right. Not only was James Thurber a natural as an actor, but acting was a genuine compulsion with him. "It's just like my art," he once said to me. "Another addiction. Outward sign of inner, long-thwarted ambition. Won't die content, I guess, unless I get to act someday in a play on Broadway."

I first became aware of this acting demon in Thurber the year he and his wife Helen came to live in our village in rural Connecticut. Their house had wide, sweeping verandas up which Dutchman's-pipe vines



Thurber at work. Eventually, loss of sight cramped his drawing and writing styles, but not his acting.

Courtesy of Mrs. Rose Algrant, © Marc Simont

Wash drawing of Thurber declaiming to a one-dog audience, by a friend, illustrator Marc Simont.

climbed; and one day, visiting, as I stepped onto their front porch I heard odd voices coming from around the corner. I stood and listened. Not New England voices. Someone was haranguing someone else in accents of the Deep South and demanding, "Dude . . . Quit chunkin' that ball at them there weatherboards."

Now I recognized the dialect. It was just like that of the Georgia crackers I had heard in *Tobacco Road.* I moved to the side veranda, and there was Thurber, his lank frame leaning lackadaisically against a post. He was doing Jeeter Lester, *Tobacco Road*'s main character, to no audience—and doing him to the life.

That play and Jeeter were a major Thurber obsession. He had learned the whole Jeeter role, gesture- and letter-perfect, by attending the play 19 times in New York. Afterward he would forever insist on doing Jeeter at any time two or more of his friends happened to be with him. "We had a problem with Jim that summer on Martha's Vineyard," one of them recalls. "We took long walks, and at every house with a porch, he would go right up on it and start to do Jeeter."

Taking off Churchill, Crosby, Chevalier

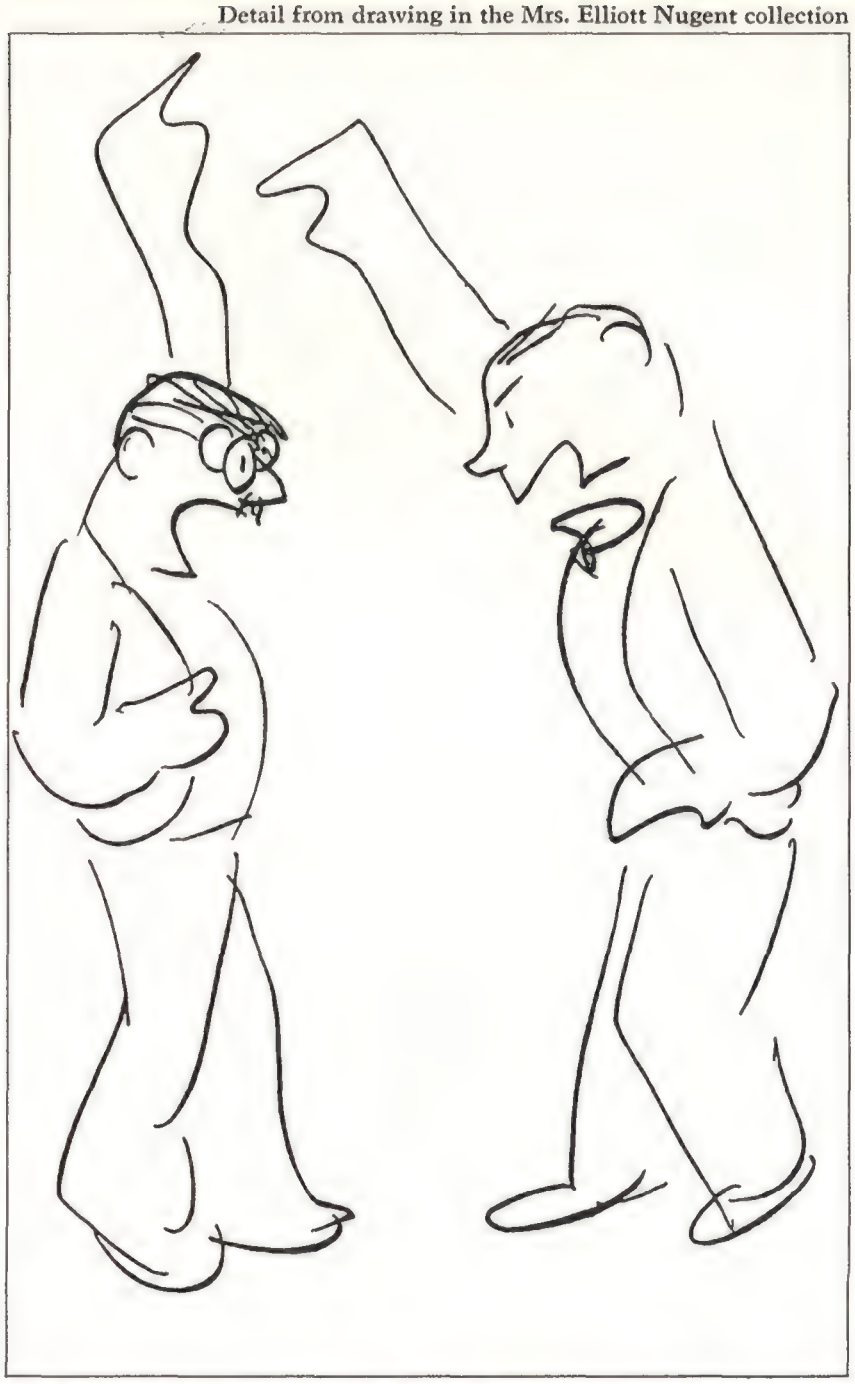
Thurber had a pat explanation for all this. His "act-wish," he called it, à la Freud. "And the cockeyed idea," he confided one day, "I could maybe get the producer to let me play in *Tobacco Road*'s closing night." That, however, never came off.

One dinner-party evening I was hanging up my coat in the Thurbers' outer hall when I heard the rumbling tones of Winston Churchill issuing from the guest-filled living room. The radio's on, I thought; then walked in and into this exchange: "Thurber's arriving, Mr. Churchill. You know who he is." "Rrmm—," rumbled the Churchillian answer, "that insane artist who does those depraved drawings?"

No radio was on; both voices were Thurber's. He was acting out Churchill's and his first meeting—at cocktails at actress Maxine Elliott's Riviera villa. Maxine's nephew-in-law, journalist Vincent Sheean, as host of the party, had said, "You help us take care of everybody on the drinks, Jim." And now Thurber was taking care of houseguest Churchill. He acted out preparing the drink: tall and tremendous, one-tenth soda, nine-tenths Scotch. Then Mr. Churchill, like a bulldog, blinking as he imbibed, and soon after, rising abruptly from his Mah-Jongg and—without explanations—weaving off to his room. "Our Mr. Churchill," said Thurber, topping off, "after that Thurber Thunder Highball, never that whole day was seen again."

The Churchill impersonation was flawless, as were Thurber's other acting takeoffs of celebrities. Often at parties he would do Bing Crosby crooning *White Christmas* with a Vicks coughdrop caught in his windpipe; or Maurice Chevalier at the Paris zoo, word-prancing about "zee Franch beeg and leetle animeauls, how zay all zee time make *lov.*"

Detail from drawing in the Mrs. Elliott Nugent collection



In "Second Act Trouble" Thurber argues with co-author Nugent, who played *Male Animal* lead.

Thurber arrived at middle age with world acclaim: great writer, great artist, greatest humorist since Mark Twain. But there was something missing. His ever-burning Mittyish great actor ambition was unrealized.

"So about here," he remarked one day, "I decided to write a play. My subconscious, I think, working on the notion that my own successful play might finally get me my chance to act on Broadway."

The show was to be *The Male Animal.* Thurber approached the writing by first telegraphing his old friend, stage and film star Elliott Nugent, in Hollywood: "You and I are going to write a play." Nugent wired right back: "No we're not." Thurber then sent the outline of the comedy anyway. Nugent wired: "Come out here. I can at least tell you what not to do."

© 1962 Helen Thurber. From *Credos and Curios* by James Thurber, Harper & Row, Publishers

At center stage in "Thurber and his Circle," Thurber the actor is satirized by Thurber the cartoonist.

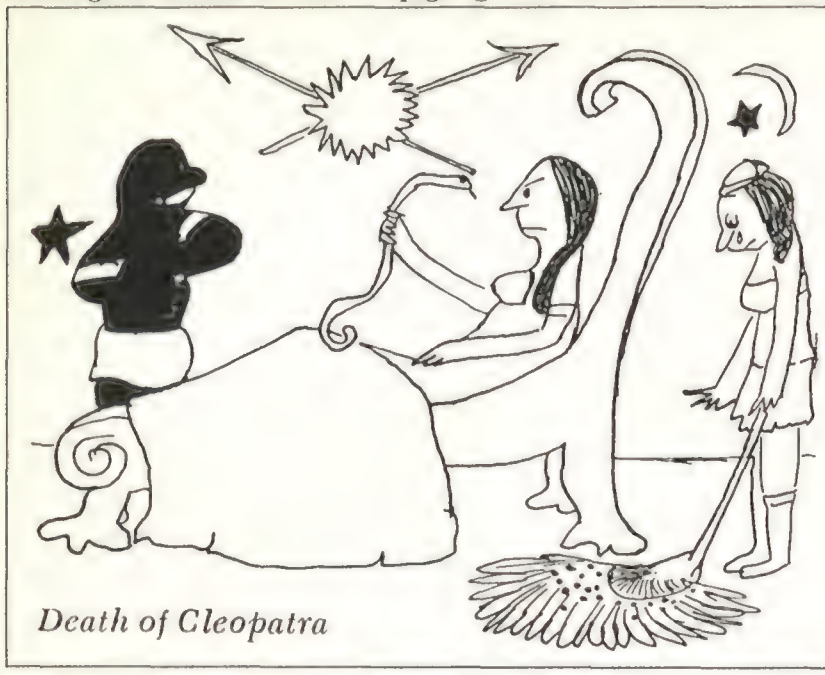
Ranting and raving and oblivious to his audience, he puts intimates, the artwork, even the dog to sleep.

Eventually the rights to *The Male Animal* were bought by Herman Shumlin, the producer, and the play was put into rehearsal. Thurber attended, of course, with his critical eye particularly on the acting.

At one rehearsal Thurber was watching from the wings the scene in which the university professor is, with good reason, being severe with his wife. Nugent was toning down the toughness in order to avoid possible adverse audience reaction. Here Thurber strode on stage. "Why all the goddam *politeness*?" He was told. "Nuts! If you really love each other, this is the way you act—you *scream*." He screamed, as only Thurber could—up on tiptoe—then lost his footing, frantically stepped backward and disappeared. He had tumbled into the orchestra pit. He picked himself up. "OK," he addressed the cast on the stage, "that shows you how a *good* actor does a dramatic exit."

On dress rehearsal night in Princeton, New Jersey, where the play would open the next day, everybody was glum—except Thurber. He insisted the show was going to be a killer. It snowed, and the audience totaled about a dozen, mostly press photographers. The performance raised so few laughs that Richard Maney, the play's Broadway press agent, telephoned Thurber's wife in New York not to bother coming down for the opening. Walking back to the Princeton Inn with the others through the snow, Maney growled, "There's no sense in my going with it to Baltimore." "Not unless you can bring a third act," Shumlin retorted. Thurber turned on them. "Herman, you are going to have a shock. I mean at the number of laughs —*laughs*—tomorrow night. You've staged this and Elliott's played it, so neither of you has really seen it acted the way I have. The acting is now *super*. It's going to make it go like a grass fire. Tomorrow night there'll be howling *gales* of laughter."

Drawings on this and the next two pages © 1966 Helen Thurber. From *Thurber & Company* by James Thurber, Harper & Row, Publishers



Death of Cleopatra

Lady Macbeth

Fascinated with Shakespeare and Shakespearian heroines, he never did get to act in one of the plays.

And there were. Thurber and Nugent had written what would soon be a smash hit on Broadway. Soon Jim was plotting again to fulfill his great actor dream. One night at the Cort Theater he wanted to "go on" and substitute for Nugent in the lead role. Then the fates played Thurber a mean trick. He had been blind in one eye, from an archery accident, since the age of six. Now his other eye suddenly began to fail. So it was off to the hospital, and all hopes for his stage debut had to be abandoned.

The fates then dealt him another blow. A single operation on the eye was not to be enough; there must be five. And too soon he was told that of the 30,000 recorded eye operations of this particular kind, only two had been successful. All this precipitated a nervous breakdown. In addition, his postoperative vision proved to be only fractional.

One day during this grim period Thurber met our fellow townsman, the poet Mark Van Doren, at a party on Martha's Vineyard, and asked him a strange question: could this eye affliction be a punishment? "I've done nothing but make fun of weakness and folly," Thurber said. In his stage-whisper voice there was no acting. "Wisdom, strength, goodness have never been my subjects. And now this trouble comes."

Van Doren was astounded. Here was the dynamic writer, the fiery humorist, with all the masks laid aside. How to answer him? Van Doren thought of some of the great satirists of other times—Voltaire, Swift, Juvenal, Aristophanes—and managed a reply: "But you are a satirist, Thurber, and the language of satirists is the reverse language of scorn. All the while, satirists are really serving goodness and strength, whose absence makes them angry, and properly so."

The wise words were good medicine. Thurber was soon writing Van Doren that he was now mentally "all straightened out." Those were the days (the 1940s) of Thurber's inevitably worsening blindness. His sight never improved. A time came when he saw only shapes, no faces. Color began to disappear. Some of us began to think that failing sight actually intensified Thurber's passion for acting. His dramatic style had not been gentled; if anything, it was more pyrotechnical than ever—like the night he took off on women.

Thurber had a reputation for being a woman-hater. Actually he liked women and they liked him. His animosity was not against women but against *Woman*, whom he thought of as being the dragger-down and fencer-in of the spirit of adventurous Man. One night, I remember, he acted-recited like an ancient John the Baptist howling at all his tormenters, all the daughters of Eve. The better to work up to an apocalyptic climax, he had risen from his armchair, ruddy-faced and wild-maned, waving his glass on high and shouting, "To my next play! Title: *It is the Wife*. And here is *why*—" and he launched into Clarence Day's famous declamation in verse, shouting:

Ophelia

Romeo and Juliet

Who drags the fiery artist down?
What keeps the pioneer in town?
Who hates to let the seaman roam?
*It is the wife, it is the home.**

Carried away with his own dramatics, he overacted a bit, hurling his glass melodramatically onto the floor. The company burst into laughter, as one of those dragger-down, fencer-in women guests chided, "Jim, to put over your point, do you have to be so all-out *theatrical*?" Yes, Thurber always had to be the actor.

Still, many of us wondered. If the blindness became total, might it not quench his comic spirit?

We underrated our man. His total sight loss would never break his spirit or blunt his sense of dramatic humor. "Hardly see a goddam thing now," he told me one day. "Can't read. Can't draw. Can't even see shapes any longer. See only lights now." He paused, like a good actor. "But see or not, I can still act out OK all those cockeyed people of mine that I see in my head" —and he took off on a bit of mimicry of small-time Ohio politicians in the state capitol lunchroom who cooled their soup simply by fanning it with their hats.

As Thurber's eyesight approached lights out, the nature of his acting altered. It began to run more to recitative dialogue with a minimum of moving around. He could no longer throw himself about a room, as in his famous football game and animal acts. And no more could he do for us his spider, the arachnid actor webbing the room from wall to wall, creating the ambience of an abandoned distillery.

But now, instead of such romps, Jim more often did turns like the nightclub magician, which chiefly required of the actor the use of his hands. "Eleonora Duse," he said to us once, "was the great genius at acting with the hands. D'Annunzio wrote a whole play for Duse's beautiful, expressive, histrionic hands." Our magician would then perform some of his twisting and folding and looping handkerchief tricks.

*From *The Best of Clarence Day*, © 1948 Mrs. Katherine B. Day. Reprinted by permission of Alfred A. Knopf, Inc.

Of these, he said, he had more than 35 separate ones, and names for most of them. Like the flying trapeze twist, the two nymphs, the whirling pagodas, the hangman's one-two, lovers in summer hammock, and the brassiere (D cup) made out of a rectangle in six moves.

Thurber died in 1961 of a cerebral hemorrhage, after seizing a last chance to make his lifelong great actor daydream come true. He had put together a revue out of some of his most theater-worthy stories. This was *A Thurber Carnival,* which, with Tom Ewell starring in its lead roles, became an instant Broadway hit. It ran five months, then closed for the summer and reopened in the fall to unexpected troubles.

Somewhere, somehow, apparently during the summer, the show's New York audience appeal had mysteriously vanished. For its box office take was now sliding down. "But *I* knew," expert actor Thurber would tell us later, "just what the trouble was: the *no-good acting.* That new lead guy taking Tom Ewell's place, he just couldn't put over those cockeyed, daffy-whimsy Thurber characters of mine." The upshot, one day, was the firing of the no-good actor. Next came cast reshuffling. Different actors were assigned to the lead roles in the various sketches. Easily done until the skit "File and Forget," in which the lead character was James Thurber himself. Here, Thurber sensed, here was his long-waited-for great actor chance. At last. "Anything I could do to help?" he murmured, in an un-Thurberly low-key and disarming way. "Yes," was producer Haila Stoddard's reaction, "go into the show and play the role of yourself yourself."

Thurber, of course, accepted. But now difficulties reared up. There were violent protests from the show's cast. "Thurber's an amateur," they objected. "He doesn't know how to *act.* He'll wreck the whole show."

But there was no stopping the great actor now. Straight off he took two hectic days to rehearse with director Burgess Meredith, had himself rushed into membership overnight in Actors Equity and then, with the show's whole company still predicting disaster, went on in "File and Forget," a short sketch about Thurber's confused correspondence with his equally befuddled publishers. Now totally blind, he made his entrance seated, gliding on stage in an armchair placed on a conveyor belt.

Sixty seconds later everyone's fears of disaster had vanished. Thurber's acting was like an old pro's. His delivery and timing were faultless, his stage presence perfection. And in the papers next day, the critics praised his acting: ". . . new star on Broadway." So he stayed on in the role for 88 more performances. And box office boomed. "By his own acting," said his producer, "he saved his own show."

I know what Thurber is doing now. He's on that train to eternity he once wrote about. And playing the conductor, taking tickets and haranguing the passengers. The train stops and the great actor announces: "Well, folks, here we are at good old Oblivion!"

A Stitch In Time...

for all those stormy, cold days from now till Spring.

One famous puppet, the traditional punch doll. Here's Punch from generations of Punch and Judy shows, complete with preposterous nose and a bell for his cap. Silk screened on muslin and ready to color. Stitching instructions and colors included. $8.00. Members, $7.20. $1.00 shipping. Height 20".

American sampler. The colorful, light-hearted motifs of this kit have been adapted from a cross-stitch sampler made in 1878. Our contemporary 16" square design is on #18 Mono canvas in full color. Kit includes 3 ply Persian wool, needles and instructions. $29.50. Members, $26.55. $1.50 shipping.

Persian medallion needlepoint. Inspired by motifs of a large silk rug in the collection of the National Museum of Natural History. Kit includes a full-color 14" x 14" design on 18" x 18" #12 interlock canvas. 3 ply Persian wool, needles and instructions included. $29.50. Members, $26.55. $1.50 shipping.

Two charming dolls, Joseph and Josephine. Classic boy and girl dolls in costumes inspired by the Smithsonian's commemoration of the United States' Centennial Exhibition of 1876. Silk screened on muslin and ready to color. Stitching instructions and colors included. $7.50 for the pair. Members, $6.75. $1.00 shipping. Height 12".

Six Smiling Dinosaurs. Unusual kit contains all the makings for six miniature Eryops, in a rainbow of colors. Silk screened cotton muslin, stuffing, and stitching instructions. Each dinosaur 5½" long. Each kit of six $9.00. Members, $8.10. $1.00 shipping.

ORDER TODAY!
MAIL THIS COUPON
(allow 30 days for delivery, please)
SMITHSONIAN INSTITUTION
Dept. 1641, Washington, D.C. 20013

Name _____

Address _____

City _____

State _____ Zip _____

Please send me Smithsonian Stitching Kits. I have indicated quantities below.

I am a Smithsonian Associate ☐ Yes ☐ No

Item #	Quant.	Description	Total ea. kit
329912	____	Six-dinosaur Kit. $9.00 ea. Members, $8.10. ($1.00 ea.)	____
327791	____	Joseph & Josephine Dolls. $7.50 ea. Members, $6.75. ($1.00 ea.)	____
327775	____	Punch Doll. $8.00 ea. Members, $7.20. ($1.00 ea.)	____
329904	____	Persian Medallion Needlepoint. $29.50 ea. Members, $26.55. ($1.50 ea.)	____
328054	____	American Sampler. $29.50 ea. Members, $26.55. ($1.50 ea.)	____

Total for Kits $_____

Total Shipping $_____

Total Amount $_____

☐ Payment enclosed ☐ Charge my ☐ Master Charge
☐ Bank Americard ☐ American Express

Account # _____

Expiration Date _____

Interbank # (Master Charge only) _____

By Robert Bahr

If a newt can grow a new limb, maybe we can

Lizards' tails may teach us how cells learn to specialize, how to grow heart muscle and even how to arrest the growth of cancer

Locked in the box of the present along the flowing pipeline of evolution, Man confronts a "lower" animal that can do something he

A boy playing in the woods overturns a rock, spots a lizard and lifts it by the tail. An instant later the tail snaps off while the boy still holds it between his fingers, and the lizard slithers away to freedom.

During the next few months, a great drama unfolds in the silence of the forest floor. The lizard, hampered by the loss of more than 30 percent of its body, begins to regrow its tail. A stub will form, then slowly elongate and, finally, after several months, become a perfectly formed new tail.

A young man speeds along a winding country road, loses control, crashes. He is rushed to the hospital, his liver perforated, one leg severed. He undergoes emergency surgery.

Months later the liver, partially removed in surgery, has regenerated to its normal size. The stump where the leg has been removed has healed well—but there is no new growth. Why not? What is missing?

More than 200 years ago the Italian scientist Spallanzani asked those same questions. They were repeated in the 1940s by Dr. Marcus Singer, then at the Harvard Medical School, a researcher who has devoted his entire career to the subject. After years of research, Singer came up with the theory that limb regeneration was somehow linked to the nerve supply.

To test the hypothesis, Singer bought a batch of frogs and amputated a front leg from each. Then he removed the nerve cords from a rear leg and relocated them in the remaining stump of the front limb. Although tadpoles regenerate, full-grown frogs do not. Yet, in Singer's experiments, the experimental frogs soon showed definite regrowth of the amputated leg.

They were only small growths, and the new tissue resembled the original limb in neither size nor shape. But there was no doubt that some form of regeneration had taken place. (Just prior to this experiment, in 1945, Dr. Meryl Rose, then at Smith College, had obtained the same amount of regeneration in adult frogs using a different approach.)

Soon other scientists began conducting similar experiments, their results verifying Singer's findings and suggesting that the key to regeneration was the number of nerve fibers at the amputation site. Singer went so far as to propose a ratio of nerve fibers to area of amputation surface.

The excitement these findings produced did not last

cannot: grow a new limb. From lizards we may learn what causes cells to start growing and, just as important to us, what makes them stop.

long, however, for the results were of no practical value. It would be the height of absurdity to suggest to a man who had just lost an arm that he could grow a few inches of useless stub by allowing surgeons to transfer the nerve fibers from his leg to the amputation site. What's more, other researchers began reporting that nerve fibers alone could not keep the tissue growing. Something was still missing.

Then, about a decade ago, another investigator's findings expanded Singer's nerve-supply theory. Sidney B. Simpson jr., currently at Northwestern University, removed as much as 75 percent of the spinal cords of lizards, virtually eliminating the animals' nerve supply to the tail. Yet the tails regenerated normally.

Simpson had performed his operations with great care, so that, although the spinal cord itself had been removed, the cells which made up the *walls* of the spinal canal were not damaged. These are very special cells, which make up the ependyma or membrane lining the spinal canal. These cells also line the brain cavity. Beyond that, little is known about them.

By transplanting ependymal cells to various parts of the lizard's body, Simpson found that he could stimulate the reptile to grow numerous tails.

Other researchers did their own experiments and confirmed Simpson's conclusions—nerve fibers were not necessary. The ependyma was. Now Singer's original success was easy to explain: in transplanting the nerve cords, he had inadvertently included the essential ependyma.

In September 1974, researchers at the University of California took Simpson's work one step further. First they severed the left hind legs of 70 lizards. Ordinarily, lizards are incapable of regenerating legs. But when the portion of the tail containing the spinal cord—including the ependyma—was dissected and implanted in the stump, the severed limbs began to regenerate.

Within six weeks one lizard had already replaced more than one-third of the amputated leg. More than 80 percent of the lizards showed some growth, while a control group that had undergone the operations but not received the transplant showed no regeneration.

The researchers, Susan Bryant and Kenneth Wozny, watched and recorded with great care the step-by-step development of the new limbs. In about a week the ependyma of the implanted nerve canal began growing out of the open wound surface and enlarging. Then very primitive cells, called blastemal cells, began forming. They might be compared to raw clay, so far untouched by the sculptor's hand. A blastema is a mass of undifferentiated cells, not yet programmed to develop specific characteristics and do specialized jobs.

But within three weeks the blastema began to differentiate, to take on the characteristics of specialized cells. Some—those adjoining the femur, or bone, of the lizard's leg—began hardening into cartilage cells, while those adjoining the fat cells of the stump became fat cells; others became muscle and skin cells, and still others formed new scales for the regenerating leg.

When impressionable young blastemas come in contact with cells that have already developed a specific function, they absorb, probably through a chemical code, those cells' nature. As new blastemas grow, the old cells differentiate behind them, extending the actual limb.

Still, for all their apparent progress, Bryant and Wozny reached the same conclusion Singer had 30

Robert Bahr, a medical and health writer for ten years, is the author of three books, one published by the President's Council on Physical Fitness and Sports.

Illustrations by Lou Bory Associates

In this cross section of a central nervous system, the ependymal cells that make up the walls of the spinal canal are magnified at left center. Transplanted, they can stimulate limb regeneration.

years earlier: something was still missing. For one thing, after four weeks the ependymal outgrowths ceased. The cartilage that seemed on its way to becoming bone stopped developing. The limb grew no more. Eight of the 15 lizards in the final group failed to develop muscle tissue.

While the California researchers pondered this impasse, investigators at the Institute for Cancer Research in Philadelphia approached the question from a totally different direction. Says Henry Outzen, formerly of the Institute, "We weren't primarily interested in studying regeneration. Our job was to learn as much as we could about cancer. But in the process we found that a growing tumor and a regenerating limb have a lot in common under a microscope."

Adult frogs do not do it naturally (tadpoles do), but can be stimulated to generate new limbs.

In the 1920s scientific investigators proposed that a tumor is simply an aberrant effort by the body to heal an injury. Once the repair mechanisms begins, it fails to stop. Says Outzen, "It is possible that cancer results because certain people lack the capacity to stop the healing or regeneration process."

Then would animals capable of regenerating be most likely to develop cancers? Outzen says no. "The further we go down the evolutionary scale, the greater the likelihood the species will be capable of regeneration. Below amphibians, there is almost complete regeneration. Virtually without exception, the species which can regenerate will have no tumors."

With his colleague, Dr. Richmond Prehn, Outzen tested this apparent paradox on frogs. He went back to Singer's studies with nerve fibers and proved, once again, to his own satisfaction, that when nerves were removed no blastemas at all were produced. When additional nerve fibers were transferred to the amputa-

tion site, significant regeneration occurred every time.

The next step was to add cancer-producing chemicals to both the denervated limb and the one that had received an increased nerve supply. There was no question: the limbs without nerve fibers—the ones that did not regenerate—developed significantly more cancer growths than did the regenerating limbs.

"So what we're looking for now in cancer research is not so much what causes tumors to grow as to what causes normal tissue to stop growing when a wound is healed or when regeneration is complete," says Outzen. "Growth—regeneration—and the *control* of growth are two sides of the same coin. If we can find out why regeneration takes place when it does, we just may have the answer to controlling cancer."

A question of growth control

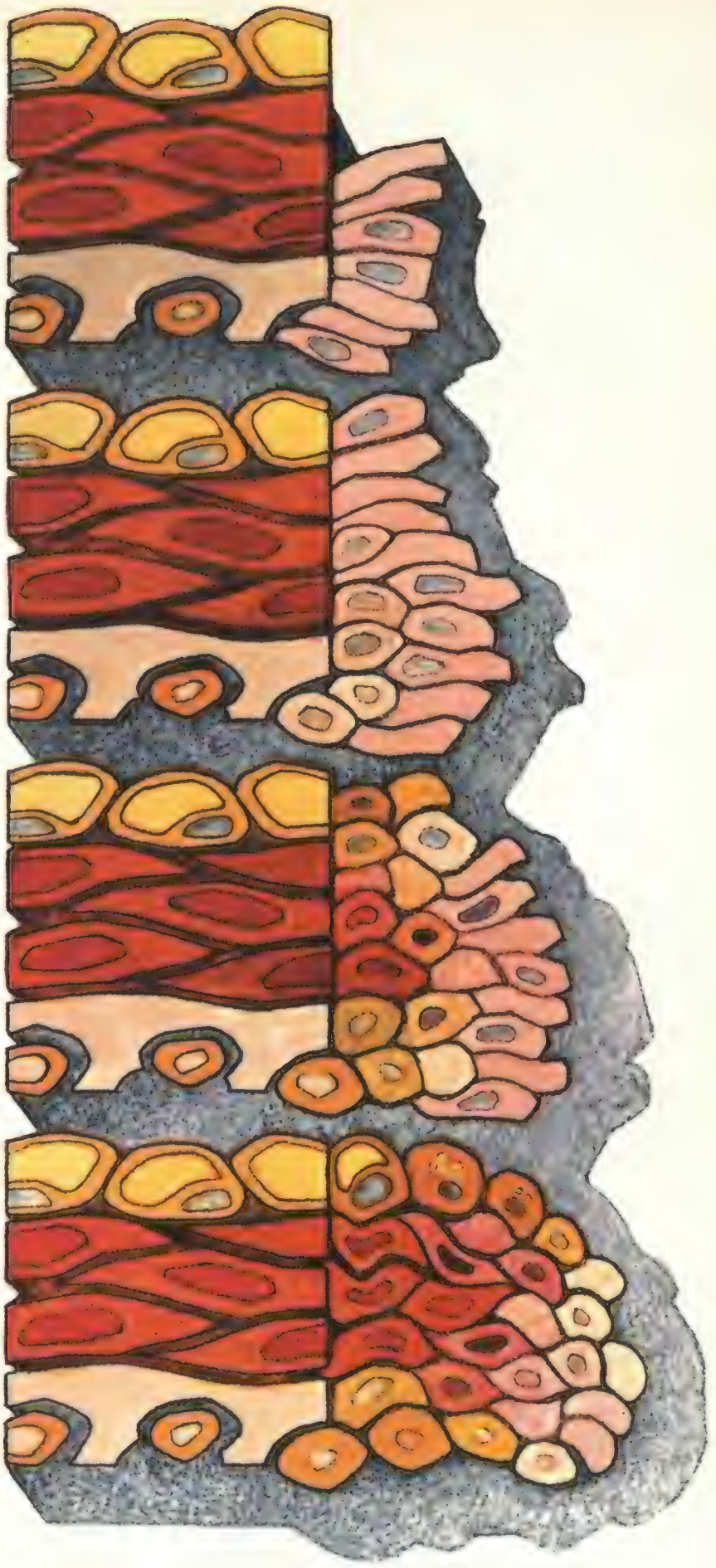
Outzen points out that if a tumor is transplanted to a lizard's body, it will continue growing, ultimately killing the animal. But if it is placed in the tail, the one part of the reptile which regenerates, the tumor will spontaneously heal.

Recent studies from Northwestern University show that, at least in the lizard, nerve fibers secrete a substance which regulates the growth of a blastema and its differentiation into specialized cells. Helen Robinson of Dartmouth Medical School, and Kent Allenby, now at George Washington University, have been working with a substance they call nerve growth factor, which may be the same material. In both studies the substance—probably a protein—has been found to facilitate regeneration.

But again the question: what causes the nerve fibers or the ependyma, or both, to secrete the nerve growth/control factor? What is the capacity that permits lizards and lower life to regrow limbs, while mammals that lose an arm or leg, a finger or toe, must remain forever crippled?

The nervous system seems to be the key to the answer. A basic difference between mammals and the lower orders that can regenerate is the relative quantity of nerve fibers in the limb. The number of nerve fibers per unit area is much lower in mammals, where a highly developed central nervous system makes better use of fewer nerves, than in the newt, which needs more nerves on the spot for sensory information and accomplishing varied movements. Singer has suggested that in mammals "apparently greater use of the limb in swifter running, reflex activity, and interpretation of sensory information was of greater survival value in protecting the limb from predatory amputation than the ability to regrow it after its loss."

There is not much we can do about the number of nerves in our limbs, but there is something we can do



A twice-grown tail

Here are four stages in the regrowth of a lizard's limb. The limb has been amputated along the right-hand vertical line, and then ependymal cells implanted on the stump (top). In about a week (second from top) some ependymal cells begin growing; others break down into undifferentiated blastemal cells (the rounder cells nearest the stump). Within three weeks the blastemal cells begin to differentiate again, taking on the characteristics of surrounding specialized cells (third from top). At one month, the stump is clearly producing a new limb (bottom).

to get more out of them. Existing nerves can be stimulated by outside "attack." In 1945 Dr. Rose used a strong salt solution to irritate frog nerves into greater activity. Now other methods are being tried.

One man who thinks he may have the answer is Dr. Robert O. Becker of Upstate Medical Center in Syracuse, New York. His studies indicate that, in addition to the familiar nerve impulses, the nerves also send messages by means of even smaller electrical currents, and these are the ones responsible for "turning on" regeneration. When a limb is severed, according to Becker's theory, the damaged nerve fibers broadcast a panic message to nearby tissue cells.

That message is picked up by a hormone, prolactin, naturally occurring in the human body. Prolactin had been known to have only one purpose in humans: it stimulates lactation in the breasts of new mothers. But recently the hormone has also been found to sensitize cells to electrical stimulus.

These cells, responding to the electricity, begin to dedifferentiate (revert to a primitive state), breaking down into blastemal cells, which create more blastemal cells—and regeneration begins.

Says Dr. Becker: "I believe that by affecting the proper hormone balance and using electricity, we can produce regeneration. I don't think this is any blue-sky approach. It is time to do animal experiments and we are starting to do them, using rats."

The rat is a mammal. Mammals do not regenerate their limbs. Becker used several groups of rats, amputating the lower third of the front leg in each case. One group was given no treatments. Into the stumps of the second batch he implanted one silver rod and one platinum rod, creating a small battery through which low-level electricity (about 300 millionths of an ampere) was passed continuously. The only difference with the third group was a stronger electric current.

After seven days, Becker examined the stumps. The first group displayed nothing unexpected and neither did the third—high levels of electricity did not promote growth. But the findings in the second group were very encouraging. Bone growth had begun, with apparently normal marrow. Fresh cartilage was present. So were muscle cells, nerves and blood vessels. Regeneration had taken place in mammals. Becker is now using similar electrical currents to stimulate bone regeneration and healing in humans.

Soon after, L. V. Polezhaev reported in his book *Organ Regeneration in Animals* the regeneration of heart muscle in dogs that had suffered severe heart attacks. In repeating an experiment conducted earlier by a Soviet colleague, he cut away the damaged tissue and irritated the exposed healthy cells (a procedure that produces an effect similar to Becker's electric current), thus stimulating the heart to regenerate. Less than five percent of the dogs died. And in each the heart muscle regenerated.

Although the operation has not been attempted on human beings, Polezhaev writes, "This is much more simple and safe than heart transplantation, which is successfully conducted at present in humans." Polezhaev, like others, has found that "in order to recover the lost regeneration ability, one must strongly stimulate the destruction and dedifferentiation of corresponding tissues." Unless the exposed cells break down into primitive blastema, regeneration can't occur.

Several questions remain unanswered: Will rats, dogs and other test animals continue to regenerate and eventually produce full-sized limbs and organs, just as the "lower" animals do naturally?

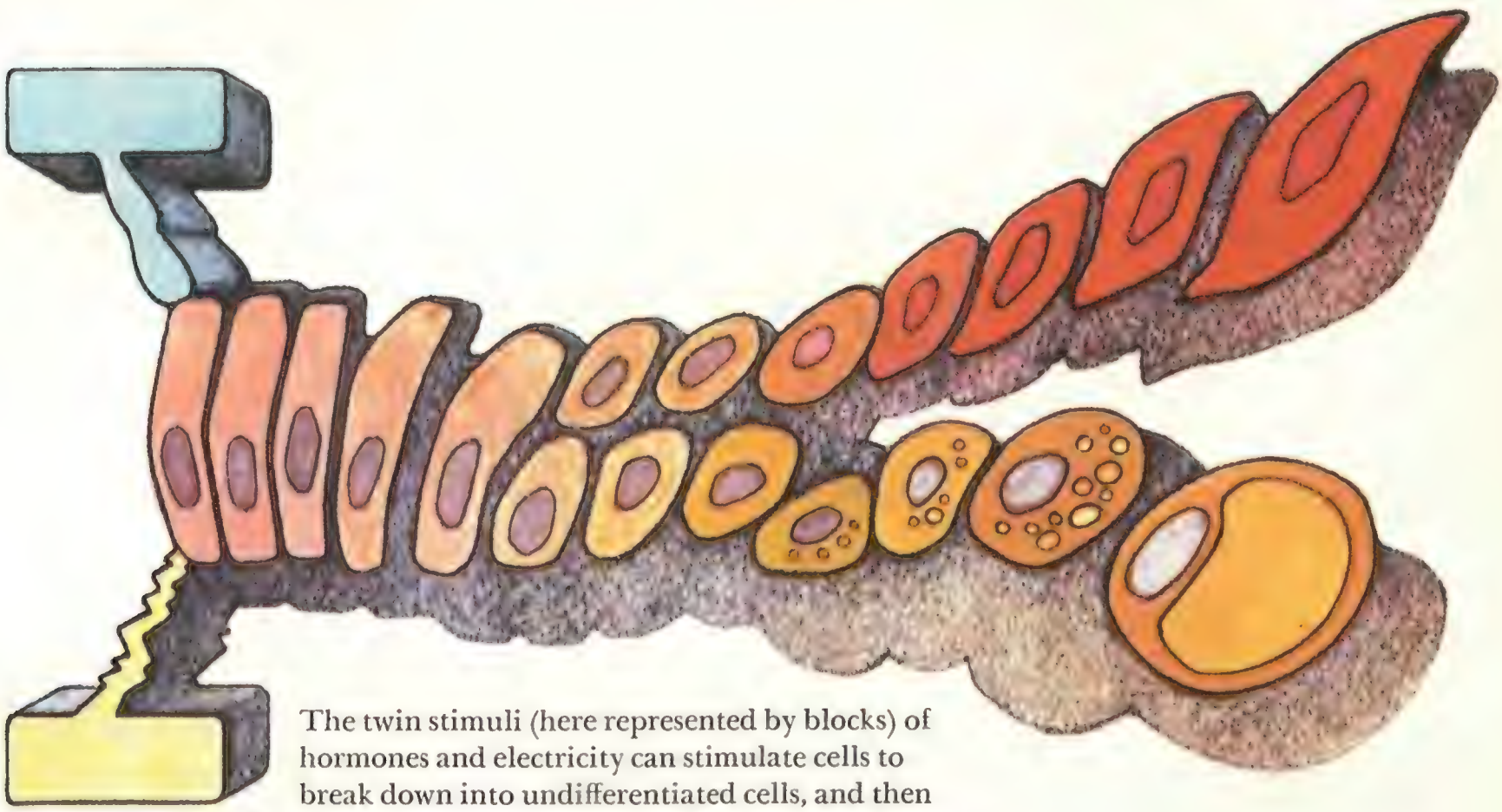
If these animals can do it, can Man, with a similar nerve system, also regenerate? Polezhaev reportedly has already succeeded in stimulating regeneration of human skull bones and, to a very limited extent, human nerves.

Electric control of cancer

But the most important question may not deal directly with limb regeneration, but with cancer. If, by applying a specific electric charge, we can induce part of the human body to regenerate, might we not help it spontaneously to bring under control a tumor growth? Could the nerve growth/control factor released by the prolactin-sensitized cells under electric stimulation stop a cancer growth just as it does the growth of a limb once it has attained its normal size?

Although there are, of course, no guarantees, the evidence thus far is promising. And if that day does come when humans can regenerate, the beneficiaries will be not only paralytics and amputees, but perhaps cancer victims as well.

A tumor implanted in a part of a lizard that cannot regenerate will grow out of control (above). But a tumor implanted in a part that can regenerate, such as the tail, will spontaneously heal (as at right).



The twin stimuli (here represented by blocks) of hormones and electricity can stimulate cells to break down into undifferentiated cells, and then form such specialized cells (e.g., bone) as are needed.

The white portion of this heart (left) died during an attack. But Soviet doctors working with dogs have succeeded in removing the damaged portion (center), then stimulating the heart to regenerate (right).

SEASON'S READINGS

(AT 10% OFF) FROM THE SMITHSONIAN BOOKSTORE

Here's a fine selection of our most recent favorites at the Smithsonian Bookstore, located in the National Museum of History and Technology. In the months ahead, we hope to offer you a whole range of books—at a 10% Smithsonian Associate Discount—ones you'll enjoy, cherish or be proud to give. Look for us here in this magazine or visit our bookstore in Washington, D.C. We're open seven days a week, from 10 am to 5:30 pm.

GIFT BOOKS

1. WYETH AT KUERNERS by Betsy Wyeth. An incomparable book of 370 works (316 never before reproduced) and a glimpse at Wyeth's preparatory sketches. 13 x 10". 336 pp. $60.00 till 1/4/77, then $75.00

2. PHOTOGRAPHING AMERICA Edited by George Hornby & Editors of Eastman Kodak. Practical guide to taking better photos, with inspiration from 530 full color photos of America. $15.95

3. THE INTERNATIONAL BOOK OF WOOD. This colorful, wide-ranging volume is an encyclopedic source on the history and uses of wood. Lavishly illustrated. 276 pp. $29.95

4. MYTHS by Alexander Eliot, Contributions by Mircea Eliade & Joseph Campbell. A magnificent major work on the great themes of myths of all cultures and ages. 850 illustrations, mostly in full color. 9½" x 12½". 320 pp. $34.95

5. HERALDRY Sources, Symbols, and Meaning by Dr. Ottfried Neubecker. Undoubtedly the most brilliant, beautiful and comprehensive book ever published on the subject. 1700 full-color illustrations. 280 pp. $39.95

6. BIRDS OF THE WEST COAST, Vol. 1, Paintings, Drawings & Text by J. F. Lansdowne. Foreword by S. Dillon Ripley. Lavish 52 full-color paintings in breathtaking detail. Includes artists preparatory sketches. 200 pp. $40.00

7. TALL SHIPS by Philip McCutchan. For "Op Sail" fans, this book on yesterday's "superships" is a must. 86 glorious illustrations & double spreads. $12.95

8. THE CAPTAIN'S COOKBOOK by Walter Kaprielian. Charter-boat captains from every fishing coast in the U.S. contributed authentic fish and shell-fish recipes. Illus. 224 pp. $9.95

9. REVOLUTIONIZING FRENCH COOKING Roy Andries de Groot, contributor. Here is the new Low-High Cuisine — low-fat, high pleasure — that's changing French cooking. Over 150 great recipes from 3-star chefs. 352 pp. $15.95

THE SMITHSONIAN & ITS NEIGHBORS

10. THE NATIONAL GALLERY OF ART, WASHINGTON, D.C. Text and Commentaries by John Walker. An incomparable guide to the nation's treasure-house of art, featuring over 1000 glorious full color reproductions. 9⅝ x 11½". 696 pp. $45.00

11. WASHINGTON, THE OPEN CITY Text by Guy Friddell. Insightful profiles of 18 Washingtonians along with over 100 full color photos of the capital. 9 x 11¾". 231 pp. $14.95

12. A NATION OF NATIONS Edited by Peter C. Marzio. Profusely illustrated, with a lively, authoritative text. A fitting companion to the Smithsonian's Bicentennial Exhibit. 450 pp. (paper) $8.95

13. THE NATIONAL WATERCRAFT COLLECTION, 2nd Edit. by Howard I. Chapelle. The finest collection of American ships and boat models (at the Smithsonian), over 500 models, are detailed in this illustrated volume. 416 pp. $20.00

14. THE WASHINGTON POST GUIDE TO WASHINGTON Compiled by The Washington Post Writers Group. Informative essays by the *Post* staff provide expert background to this practical book. $8.95

CRAFTS & COLLECTING

15. THE PHOTOGRAPHY CATALOG A Sourcebook of the Best Equipment, Materials, and Photographic Resources Edited by N. Snyder, et al. First-of-its-kind book, describes, analyzes and rates more than 1000 items; plus tips & facts. Illus. 256 pp. $7.95

16. THE HOUSE BOOK by Terence Conran. Every aspect of the house is covered in amazing detail and beauty. A do-it-yourselfer's dream book, with over 1000 color photos. 10 x 10⅛". 448 pp. $30.00

17. THE 1976 BRADFORD BOOK OF COLLECTOR'S PLATES. The authoritative Bradford Exchange guide to a lucrative hobby. Identifies 859 major plates traded, plus tips on evaluating, collecting, etc. Illus. 160 pp. $9.95

18. THE AMERICAN CLOCK Comprehensive Pictorial Survey 1723-1900, with a Listing of 6153 Clockmakers by W. H. Dustin & R. Bishop. An all-encompassing reference survey. Illus. 360 pp. $27.50

19. ENCYCLOPEDIA OF WORLD STAMPS 1945-1975 by James A. Mackay. Nearly 5000 stamps in full color and actual size from every issuing authority in the world; authoritative text. 9⅜" x 12⅜". 272 pp. $24.95

20. 201 HOUSEPLANTS IN COLOR by Rob Herwig. Illustrated volume covers general principles of and specific instructions for plant care. 128 pp. $4.95

21.TREASURY OF STAMPS by David Lidman. Written by former Stamps Editor of the *NY Times*, this exquisitely illustrated volume features 1,200 stamps in full color. 11⅜" x 10⅝". 305 pp. $37.50

MATTERS HISTORICAL

22. PEOPLE OF THE FIRST MAN Life Among the Plains Indians Edited by D. Thomas & K. Ronnefeldt. The original journal and spectacular watercolors of the Maximilian-Bodmer journey up the Missouri in 1833-34. 10½" x 12". 256 pp. $29.95

23. TOOLS THAT MADE AMERICA by Alex Bealer. A rich encyclopedic survey of antique American handtools, their history and uses. Over 200 drawings & photos. 224 pp. $12.50

24. THE INGENIOUS YANKEES by Joseph and Frances Gies. The Industrial Revolution spawned a breed of American inventors and their innovations. This is their colorful story. 352 pp. $12.95

25. 1876: A CENTENNIAL EXHIBITION Edited by Robert Post. The previous celebration in Philadelphia in 1876 provides a backdrop to the present Smithsonian effort. (paper) $6.95

26. WOMEN OF COURAGE by Margaret Truman. Contains inspiring stories of 12 American women, famous and little-known, who displayed unique courage. 224 pp. $7.95

27. McGUFFEY'S READERS 8-Volume Set. Faithful copies of the originals, including all illustrations, stories and poems. Bound in the same light blue covers w/red spine. $25.00

28. THE HISTORY OF THE UNITED STATES FLAG From the Revolution to the Present, Including a Guide to Its Use and Display by Milo M. Quaife, et al. An inspiring, illustrated book. $12.95

29. FIRE ENGINES, FIREFIGHTERS The Men, Equipment and Machines, From Colonial Days to the Present by Paul Ditzel. The first complete history of the American service, with a wealth of illustrations. 256 pp. $19.95

30. CHAS. ADDAMS' FAVORITE HAUNTS. The noted cartoonist of ghoul returns after a decade's absence. $7.95

CHILDREN'S DELIGHT

31. CONCOCTIONS Recipes for Creeping Crystals, Invisible Ink, Self-Stick Plastic, Grease Paint, M. Wronsky. Ages 5 to 10 will enjoy over 30 recipes made from home ingredients. $5.95

32. THE STAR TREK ACTION TOY BOOK Written **Playdough and Other Inedibles** by L. Price and and Illustrated by James Razzi. With punch-out pieces, young "Trekkies" can assemble their own Star Trek "equipment." 15 sheets. $2.95

33. YOU'RE A GOOD SPORT, CHARLIE BROWN Written and Illustrated by Charles M. Schulz. Charlie Brown and his gang are in a new motorbike race adventure, based on a TV special. $2.95

34. RICHARD SCARRY'S BUSIEST PEOPLE EVER Written and Illustrated by Richard Scarry. A marvelously detailed picture book that shows all the busy workers at various jobs. $3.95

LEISURE INTERESTS

35. THE BIG BANDS SONGBOOK Text and Compilation by George T. Simon. The only book of its kind, with over 70 of the songs you loved the most; arranged for piano, guitar and voice. 356 pp. (paper) $8.95

36. 200 YEARS OF SPORT IN AMERICA A Pageant of a Nation at Play by Wells Twombly. A mesmerizing history of American sport from 1776 to the age of TV. Illus. 288 pp. $24.95

37. THE PIANO: A PICTORIAL HISTORY OF ITS ANCESTRY AND DEVELOPMENT by Helen Rice Hollis. An attractive and informative book for those interested in the technical and aesthetic history of the piano. 120 pp. $12.50

38. A GOOD AGE by Alex Comfort. You're as old as society makes you is the revolutionary message of this fascinating book for young and old alike. 224 pp. $10.00

39. THE WORLD'S GREATEST MAGIC by Hyla Clark. Imagine learning the secrets of 32 master magicians, from over 500 illustrations! A must book for magic fans. 208 pp. $14.95

40. THE STAR TREK READER Adapted by James Blish. "Trekkies," young and old, will be captivated by these novelized segments of the popular TV series. 410 pp. $8.95

41. THE GREAT INTERNATIONAL DISASTER BOOK by James C. Cornell. A vividly written account of the world's worst disasters, floods, hurricanes, fires, explosions, etc. $12.50

42. COMETS by Patrick Moore. An illustrated history of how they are discovered, their behavior and the superstitions surrounding them. Photos, drawings, etc. 160 pp. $7.95

SMITHSONIAN BOOKSTORE J77

14th Street & Constitution Ave., N.W.
Washington, D.C. 20560 • Tel. 202/381-5248

a McGraw-Hill Enterprise

Please rush me the following books
(use cat. no.) _____ _____ _____

_____ _____ _____ _____ _____

Check, money order or credit cards accepted.
Please charge my ☐ American Express
☐ BankAmericard ☐ Master Charge

Acct. No. _____

Expires _____

As a Smithsonian Associate, I am entitled to a 10% DISCOUNT on the prices listed for the above books. I will add 65¢ per book to cover postage & handling, plus applicable sales tax.

Name _____

Address _____

City _____

State _____ Zip _____

☐ Please send me your Smithsonian Bookstore Catalog.

☐ I wish to become a Smithsonian Associate and receive your special book discount.

At second inaugural, Washington is greeted by Jefferson at Congress Hall, Philadelphia.

By Louise Durbin

Inaugural was no big deal at first

Far from leading a grand march, at day's end our first President walked home alone. Others held small dinners or went to bed

It all started on April 30, 1789, with a 35-word oath spoken by George Washington on the balcony of Federal Hall in New York City. The inauguration of a President was supposed to be a simple, dignified ceremony—at least that's what the Founding Fathers had in mind when they wrote the scenario for every future President of the United States. "Before he enter on the Execution of his Office," says the Constitution, "he shall take the following Oath or Affirmation:—'I do solemnly swear (or affirm) that I will faithfully execute the Office of President of the United States, and will to the best of my Ability, preserve, protect and defend the Constitution of the United States.' "

No doubt the austere specifications were, at least in part, a reaction against the pomp and circumstance attending the Crown, and the elaborate ceremonies which the former Colonial subjects of George III had shed. The "grand experiment"—the Republic of the United States of America—had begun.

When George Washington, wearing a plain brown

L.L.Bean™

Country Slacks

Wide wale corduroy is thickly napped for a rich, handsome appearance. Soft and comfortable, this pant will give long and satisfying service for casual wear. Washable.

Well tailored. Sizes 30 to 36 have shorter rise and slimmer fit. Sizes 38 to 42 have regular rise and fit. Wide belt loops, one-quarter angled front pockets and flapped rear pockets. Men's even sizes 30 to 42. Specify inseams desired and with or without cuffs. Four colors: Hunter Green, Redwood, Light Brown, Blueberry. Price, $21.50 ppd.

☐ Please send FREE 128-page Catalog.
Please Ship Postpaid

Country Slacks @ $21.50

Size _____ Inseam _____

With or Without cuffs _____

Color _____

☐ Check Enclosed ☐ Master Charge
☐ BankAmericard ☐ American Express

_____ _____
Card Number Expiration Date

Name _____

Address _____

City _____ State _____ Zip _____

Outdoor Sporting Specialties Since 1912

L. L. Bean, Inc.

949 Main St., Freeport, Maine 04033

TIME MACHINE FOR SALE. $15 FOR SIX ROUND TRIPS

Every issue of ARCHAEOLOGY Magazine sends you on a fascinating voyage to antiquity. And every issue is truly a collector's item. Rich, full page illustrations, lavish reproductions of ancient art, front-line reports of excavations and discoveries, and much more. . .are waiting for you right now. Published by the **Archaeological Institute of America.**

ARCHAEOLOGY

THOUSANDS OF YEARS BEHIND THE TIMES

ARCHAEOLOGY M-1
Dept. T-6
260 West Broadway
New York, N.Y. 10013
Please send one year's subscription (6 issues) of ARCHAEOLOGY
___Check enclosed for $15___Bill me.
___Check enclosed for 2 years for $27.
___Bill me.

Name _____

Address _____

City _____

State _____ Zip _____

Jackson inaugural print repeats his image and those of preceding Presidents.

suit, stepped onto the balcony for his first inauguration, the event was eight weeks late. March the fourth was the date specified for the new government to get under way. But winter was still in the land and roads were bad, so there wasn't even a quorum on hand in the new Congress to count the votes cast by the electors. It was April 6 by the time a quorum of members straggled into New York City —the temporary capital—counted the votes and declared: "Whereby it appears that George Washington, Esq. was unanimously elected President,—and John Adams, Esq. was duly elected Vice President of the United States of America. . . ." The not unexpected news reached Mount Vernon a week later. After a journey which turned into a triumphal cavalcade, General Washington arrived in New York where Adams and the Congress were still debating what the Chief Magistrate's title should be. Adams opted for "His Highness, the President of the United States and Protector of their Liberties." But the first joint Congressional committee, set up to confer on titles and the inaugural ceremony, decided the question once and for all: the title was simply "The President of the United States." And so it is.

The inaugural day was announced at sunrise by the crack of artillery and at nine A.M. by pealing of church bells. By noon, troops on horseback, citizens on foot and gentlemen's carriages congregated to escort Washington while he rode in a state coach to Federal Hall. When the coach arrived, the junction of Broad and Wall Streets was jammed with people, who went wild with joy when their hero emerged on the balcony a short time later and bowed to them. The ceremony was brief. New York's Chancellor Robert Livingston read the oath prescribed by the Constitution. Washington, with his right hand on a large, red morocco-bound Bible—hastily borrowed at the last minute from St. John's Masonic Lodge nearby—repeated the words. Then he added: "I swear, So Help Me God"—the last four

Jackson snuffbox has "Old Hickory" on it—but box is made of papier-mâché.

Your Carefree Folbot Recreation

Fabulous Folbot Holidays

with greater SPORT and FUN for YOU and all sensible, nature loving folks from 6 to 96.

The NEW art of refined Folbot recreation combines GRACEFUL action with QUIET relaxation in a CAREFREE and majestic Folbot World of most inviting natural splendor. Away from crowded and littered areas, you safely GLIDE at an ideal pace in your fabulous Folbot along fascinating streams, idyllic lakes, exciting surf and out to sea. Amid refreshing airs without disturbing noise or mechanical worries, you benefit immensely from EASIER and gentle folboting, now cherished as the crowning glory of all outdoors. Joyfully cruising in this handsome Craft, alone or with family and friends, you will celebrate this elegant and educational Folbot Way as your INEXPENSIVE and GENUINE *recreation for the best time of your life.*

AMERICA'S' foremost small Craft

TRAVEL-HANDY 10 to 17½ foot models, one to 4 seaters, featherweight paddles, efficient sailrigs; small trolling motors. FOLDING Folbots fit in cartrunk, aircraft, closets, or rigid PORTABLE Folbots for cartop. Brilliant two-tone colors or subdued camouflage. Available in EASY home assembly KITS or FACTORY FINISHED.

© Yacht-smart Folbot sailing

Superior HIGHPEAKED Folbot sailrig GLIDES gently in zephyrs and fairly flys you pointing up or cruising down wind. Added any time, beautiful Dacron sail and all gear presently ONLY $169.–

RECORD FISHING
Champion reports HOW FOLBOT GETS BIG FISH and MORE FISH

action color catalog with STARTLING FACTS and FIGURES

FREE

EDUCATIONAL HOBBY

You missed it long enough few dollars start you NOW

EASY KITS at big savings
$ 39
Basic Kits from $ 39
Prefab Kits from $115

FACTORY Finished Ready-To-Go
$ 185
PORTABLE rigid from $185
FOLDING from $312
Sailrig with gear $169

Mail coupon or address to:

Folbot Corp.,SM 177Charleston, S.C. 29405
(or telephone 803-744-3483)

NAME _____

ADDRESS _____

CITY _____

STATE _____ Zip _____

words have become an integral part of the traditional oath—and kissed the Bible.

That night crowds in streets and taverns rejoiced as fireworks lit the sky and 13 cannon thundered. In the harbor the *Carolina* looked like a pyramid of glittering stars. By ten o'clock the 57-year-old President was ready to call it a day, but no carriage could get through the crowds. So President Washington walked from Chancellor Livingston's house back to the Presidential mansion, unrecognized in the night by most of the people joyfully celebrating his inauguration.

A week after President Washington's inauguration, the elite of New York society attended a gala ball to celebrate the auspicious event. Mrs. Washington was still at home in Virginia, but the President led out two cotillions and danced a stately minuet.

It wasn't until the first inauguration of James Madison, after the government had moved to the new Federal City of Washington, that anyone had the idea of an official inauguration ball. An advertisement in *The Monitor*, February 25, 1809, requested ". . . gentlemen who are in the habit of attending the city assemblies, &c.," to meet at Long's Hotel "for the purpose of making arrangements for an inauguration ball." They did, and tickets went on sale at Long's Hotel bar.

The hastily arranged inaugural ball began. President Madison, in a black velvet suit, his powdered queue tied with a black velvet ribbon, made a grand entrance as the band struck up *President Madison's March*. The hotel's windows, which wouldn't open, were smashed to let fresh air into the hot, crowded rooms. People stood on benches to peek at the President, who confided on the side: "I would much rather be in bed." The President's vivacious wife, Dolley, had a marvelous time, and the celebration was called the most brilliant ball ever held in Washington City. John Quincy Adams reported, however, that "The crowd was excessive, the heat oppressive, and the entertainment bad."

Louise Durbin's authoritative book, Inaugural Cavalcade, *appeared in 1971.*

Silk quilt trumpets W. H. Harrison's war record, inauguration, mourns his death.

SMITHSONIAN SLIDE SETS FOR COLLECTORS, TEACHERS, OR EVEN YOURSELF

Each set comes in a new easy to use package with slides and printed description.

- **Portraits of the United States' Presidents.** 37 slides of portraits from Washington to Ford from the National Portrait Gallery and White House Collections. With background information. $25 per set.
- **The Battle of The Little Bighorn.** 80 slides from the pictorial and artifact collections of the Smithsonian. Depicts one of the most controversial battles in American history between the U.S. Seventh Cavalry and the Sioux and Cheyenne Indians which annihilated Lieutenant Colonel George Armstrong Custer and the men of his immediate command. With background information, map and reading list. $25 per set.
- **Musical Instruments of the Baroque and Early Classical Eras.** 57 slides in an audio-visual presentation from the Division of Musical Instruments. Includes printed text and **two cassette tapes,** one with script narration, one with two complete baroque works performed on instruments of the period. With bibliography and discography. $25 per set.
- **Suiting Everyone.** 80 slides from the Suiting Everyone Exhibit in the Museum of History and Technology. Highlights clothing changes from the mid-1700s to the present in a broad cross-section ranging from ordinary work clothes to exquisite formal wear. $20 per set.
- **First Ladies' Gowns.** 42 slides from the First Ladies Hall in the Museum of History and Technology. Comes with complete description of each gown. $20 per set.

Please send the following sets _____

_____ Total Enclosed $_____

Name _____

Address _____

City _____ State _____ Zip _____

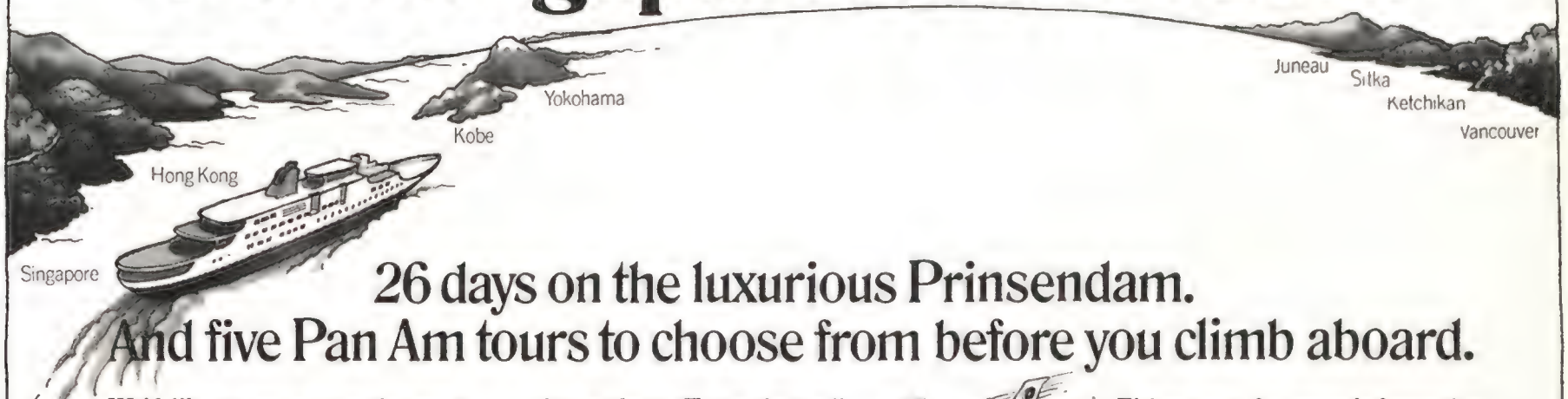
MAIL ORDERS TO: Photographic Services, Smithsonian Institution, Washington, D.C. 20560

The inaugural ball tradition soon became so popular that it spilled over, often going on simultaneously in several Washington sites and even in other cities. By Zachary Taylor's inauguration in 1849, a great frame temporary pavilion—the first of several—was built on Judiciary Square to house the dancers, who kept at it until 4 A.M. The servants had departed at a decent hour, leaving the cloakroom a shambles. One member of the ball committee, a one-term Congressman from Illinois, finally gave up the search for his hat and walked back to Capitol Hill without it. His name: Abraham Lincoln. President Taylor's former son-in-law, now a Senator from Mississippi, headed the committee for inaugural arrangements. His name: Jefferson Davis. At the ball following Grant's second inauguration in 1873, held on the coldest of all inaugural days, guests danced in overcoats, trying to get warm while the wind whistled through the temporary pavilion and food froze on the platters. Overhead, hundreds of canaries, whose sweet music was intended to lend a charming note to the gala festivities, didn't let out a peep. The poor little creatures were frozen stiff.

The new National Museum of the Smithsonian (now the Arts and Industries Building), lit by thousands of gas burners installed for the occasion, was the scene of James Garfield's inauguration ball in 1881. Eighty-eight years later the Smithsonian's handsome white marble Museum of History and Technology was one of six sites for inaugural balls celebrating Richard Nixon's first inauguration in 1969. The Pension Office Building, with three tiers of balconies overlooking 40,000 square feet of dance floor, was the setting for inaugural balls from Grover Cleveland's first one, in 1885, to William Howard Taft's in 1909, then made a comeback as one of the 1973 Nixon ball sites.

President Washington set another precedent by delivering an inaugural address. By the time James Madison was inaugurated President in 1809, the text of the inaugural speech was quickly published as a newspaper "extra," snatched up and eagerly read, then tucked away

We'd like to get you on a slow boat from Singapore to Vancouver.



26 days on the luxurious Prinsendam. And five Pan Am tours to choose from before you climb aboard.

We'd like to get you on the most exotic part of our world travels—a 26-day luxurious cruise departing April 25 from Singapore, winding through the treasures and pleasures of the Far East, all the way over to Alaska and down the Inside Passage to Vancouver.

You'll be aboard the Prinsendam, our intimate beauty that'll serve as the lap of luxury for your cruise.

And before you climb aboard, we'll have five exotic Pan Am tours to choose from. Tours that will take you to places like Bali and Papeete and Sydney, Australia. Or we'll fly you directly to Singapore from home.

If you can't make it with us in the spring, you can come with us on an identical return trip in September—leaving Vancouver September 27 and winding its beautiful way back to Singapore with the Pan Am tours at the end.

Either way, for more information, call your travel agent or Holland America collect at (212) 760-3880. Or send the coupon below. m.s. Prinsendam is registered in the Netherlands Antilles.

Holland America Cruises, 79TP1
2 Penn Plaza, New York, N.Y. 10001.

Tell me more. I've checked the trip I'm interested in.

☐ Spring Cruise ☐ Fall Cruise

Name_____

Address_____

City/State_____ Zip Code_____

My travel agent is_____

Holland America Cruises

FREE CATALOG

More than 350 varieties to choose from.

See how to grow full-size sunny-gold or crimson-red delicious Stark Apples, Peaches, Cherries, Pears even in a tiny yard. Harvest bushels of fruit for table, canning, freezing or to sell at profit. More than 350 varieties of Exclusive Leader and U.S. Patented Fruit, Shade and Nut Trees, Vegetable Seeds, Roses, Shrubs and Vines-all pictured in glorious color. Mail coupon TODAY!

STARK BRO's All-New, Free Catalog Shows How You Can Have an Orchard In Your Backyard with STARK DWARF TREES that Bear Full-Size Fruit.

STARK BRO'S Nuseries
Box A37917, Louisiana, Mo. 63353

STARK BRO'S Nurseries
Box A37917, Louisiana, Mo. 63353
☐**Rush New Color Catalog . . FREE!**
(Please Print)
Mr.
Mrs.
Miss _____
Address _____
City _____
State _____ Zip _____

Antique and Contemporary

PAPERWEIGHTS

Our illustrated catalogue & price guide for collectors is now available in full color. $3.00.

761 Chestnut
Suite 14
L.H. Selman Ltd.
Santa Cruz,
CA 95060

Aussie Slouch

Bushman

OUTDOORSMAN'S HATS BY AKUBRA®

Here are two rugged pure fur felt hats from Australia. The Aussie Slouch is the authentic Australian military hat, complete with puggaree and chin strap, regulation British khaki. The Bushman is the traditional Australian stockman's hat in Akubra's finest Imperial Quality pure fur felt, Nullarbor tan. The Bushman is shown with the unusual ridge-braid band.

Aussie Slouch	**$29.00 ppd.**
Bushman, Ribbon band	**$29.50 ppd.**

For ridge-braid band add $8.50
State Size — 6¾ through 7⅞

Satisfaction Guaranteed
Send for our unique catalog

AUSTRAL ENTERPRISES
Box 70190, Seattle, Washington 98107

Mrs. Polk's fan reveals past Presidents. This duplicate is in the Smithsonian.

as a treasured souvenir. It was sometimes printed on fabric—even silk—suitable for framing, highlighting its importance as a keepsake.

For the first inauguration in the new Federal City of Washington, March 4, 1801, widower Thomas Jefferson insisted on walking from his boardinghouse nearby to the Capitol, where only the Senate wing had been constructed. The President-elect was simply adhering to his "leveling principles" of democracy. After the inauguration he walked back to his boardinghouse where he received his fellow citizens. He then distressed everyone by insisting on taking his old seat at the foot of the dining table—farthest from the fire—for a dinner in his honor.

At Jefferson's second inauguration, however, as he left the Capitol to ride horseback for his return to the President's House a mile away, Navy Yard mechanics spontaneously formed a procession and, displaying their various insignia, marched to military music down Pennsylvania Avenue to the mansion. Thus was launched a favorite Washington tradition—the inaugural parade.

Andrew Jackson, in deep mourning for his wife, Rachel, chose to walk to the Capitol, although citizens of Baltimore offered him a carriage made of hickory as an inaugural gift. He declined the carriage but did accept a plain, black suit. A newspaper announcement said that "the President will proceed to the President's House where he will receive his fellow citizens," and this he did after his inauguration, riding horseback down the avenue from the Capitol while his fellow citizens swarmed behind, shouting "Jackson Forever!" and "Hurra' for Jackson" and complete with hickory canes, brooms, hickory-nut necklaces or horses with bridles decked with hickory-bark.

They dashed into the White House, stood on satin-covered furniture with muddy boots and shoes, and shattered china and crystal in their eagerness to see the President, who was backed to the wall by well-wishers. He had to be rescued by a group of men who formed a semicircle in front of him so that he could escape out a window and retreat to Gadsby's Hotel. Meanwhile, White House servants took extra tubs of orange punch, which had already drenched carpets and draperies in the mansion, out on the south lawn for the mob of 20,000.

Inaugural levees or receptions at the President's House had been customary ever since Jefferson's second inauguration, when the mansion was opened to all. At that one, the British minister sniffed down his nose that all who chose could attend—and did, including "blacks & dirty boys, who drank his wine & lolled upon his couches. . . ." He noted that "the jingling of a few fifes and drums finished the day. There was nothing dignified in the whole affair."

As early as 1841, President William

ANNOUNCING THE END OF THE DOLDRUMS.

A lot of magazines tell you what's wrong with the world.

After awhile, that can get quite repetitious, not to mention boring.

Introducing Quest/77, the new magazine that accentuates the positive by celebrating mankind's achievements and successes. Finally, the good news of the world gets a hearing in a spectacular, fresh way. Proving that life never ceases to amaze.

Quest/77 is unique—stitched at the spine like a fine book, crisp, elegant, richly illustrated in color, it combines the literary quality of *New Yorker,* the exciting photographs of *Life* and the lush graphics of *Audubon.*

The six features below represent just a small part of our first issue, guaranteed to be a collectors item.

In the same issue, appearing in February, 1977, is a 16-page section on Courage, Eugene Smith talking about his 10 best photographs, Peter Forbath on ballooning for everybody, Frederick Busch on a day in the life of a country pediatrician, great American artists on their favorite work of art, plus more.

Each bimonthly issue of Quest/77 also updates the latest human accomplishments as verified by the Guinness Book of Records.

In our upcoming issues, enjoy Ray Bradbury: Why I Love Robots; Peter Hellman on America's best delicatessen; J.B. Rhine on his 50-year search for ESP; Sam Posey: Why I Quit Auto Racing: Loren Eiseley on the difference between holy and unholy science; Harold Schonberg on child prodigies;Paul Goldberger on America's 10 best designed buildings; and the adventures of five women commercial airline pilots. Plus fiction, poetry, book reviews and lots more.

Quest/77 is bound to become the most talked about publication in years. It's gutsy, entertaining, lively—the end of the doldrums.

On newsstands, Quest/77 will cost $2 a copy. By subscription, $12 a year. But now, as a Charter Subscriber, your rate is just $9—a 25% savings.

Your subscription comes with a full refund guarantee. If Quest/77 ever lets you down, just cancel and get all your money back.

We want you to enjoy, and show your friends, the valuable Volume 1, Number 1 issue of Quest/77. Reserve your copy by filling out the attached postpaid card now.

Quest/77 LIFE NEVER CEASES TO AMAZE.

EVERYBODY'S EVEREST
Two intrepid women climbed with nine admiring men. Exclusive photographs and eyewitness reports.
THE REAL MR.AMERICA
A reappraisal of Thomas Jefferson, warts and all. Written by Max Lerner.
LIFE IN STONE
From the Kennedy graves at Arlington to courthouse lobbies, his stone work is found coast-to-coast.
THE GREEN BAY MONSTER
George Plimpton on Bill Curry's terrifying memories of playing under Vince Lombardi.
SPORT OF THE GODS
Watch hot-air balloonists have some fun 5,000 feet above the ground.
SHEIKDOWN
Find out what happened the day the Arabs bought Western Civilization.
MR AMERICA
$

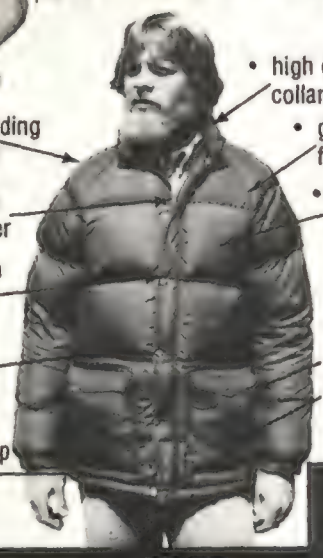
A7AAA6

Made by outdoorsmen for outdoorsmen

SIERRA DESIGNS

DOWN PARKA

Any goose would be proud to be a part of it.



- high down collar
- goosedown filled
- handy inside pocket
- stuffsack included
- double handwarmer and storage pockets
- snap storm flap over zipper
- heavy-duty nylon zipper
- snow-shedding nylon shell
- waist cinch-cord
- over-the-hip length

$64.00

☐ send me your FREE 64 page full-color fall/winter catalog of outdoor gear.

SIERRA DESIGNS Dept. S-23
247 Fourth St. Oakland, CA. 94607

Send me____Goosedown Parkas. I enclose $64. for each, plus $1.50 postage and handling. (Add 6% sales tax in Calif.)
Sizes: S____ M____ L____ XL____
Colors: Navy____ Green____ Cranberry____
MC; BA: CALL TOLL FREE 800-227-1120
____Send me your new Fall-Winter full color catalog.

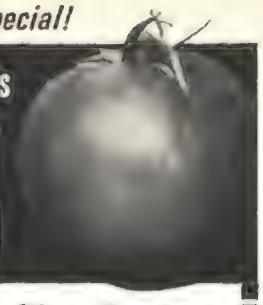
Name_____
Address_____
City_____ St.____ Zip____

— Order today. Money back guarantee —

A Henry Field Special!

Henry Field's

EARLIEST TOMATO



Full, Family-Size Packet

RED BIRD — Delicious, smooth, heavy yielder for slicing, canning. From plant to table only 70 days. Plenty all season for the whole family; approx. 100 seeds. Send only 10c to cover handling. New, colorful Catalog will be sent you free.

10¢ POSTPAID

HENRY FIELD Seed & Nursery Co.
5703 Oak St., Shenandoah, Iowa 51602

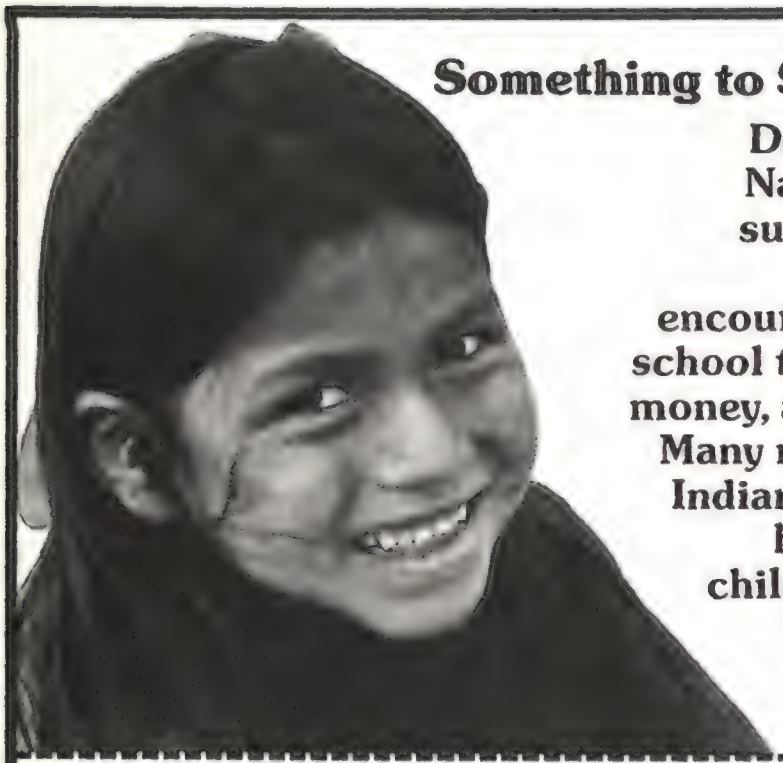
Wild Birds Need Your Care

Their survival isn't as "natural" as it once was. Pollution, pesticides, tree removal and other man-made problems are threatening their very existence.

Audubon Workshop is devoted to helping young and old alike discover the beauty and joy of birds, while showing what you can do to give birds in your area a helping hand.

In our new Bird Lovers' Catalog-Handbook, you'll find hundreds of birdhouses, feeders, foods, kits, books, records — plus a wealth of useful information on the care and feeding of our native birds.

Wild birds need you more than ever before. Won't you please help in some small way? For your copy of Bird Lovers' Catalog-Handbook, send 25¢ today to **Audubon Workshop**, Dept. 45, Northbrook, Illinois 60062. Thank you very much.



Something to Smile About

Desbah Yazzie, a Navajo girl, has a super friend—her sponsor. She's encouraged to stay in school through letters, money, and even visits. Many more American Indian children need help. Sponsor a child's future. Give yourself something to smile about.

Non -profit organization -all contributions tax deductible.

☐ Yes, I (we) want to sponsor an American Indian Child
a boy ☐ a girl ☐ either ☐
Enclosed is a check for $_____ ($20 monthly; $60 quarterly; $120 semi-annually; $240 annually)
Here's help, not as a sponsor, but with a check for $_____
_____ Please send more information

SM-1

Name_____
Address_____
City/State/Zip_____

FUTURES FOR CHILDREN Toll Free 1-800-505-6843
4401 Montgomery Blvd. N.E.,194 Albuquerque, N.M. 87109

Little Nell Grant took father's hand at inauguration. Precedent for Amy Carter?

Henry Harrison was forced to issue a mandate against shaking hands with well-wishers after his inauguration, because his arm had "become painfully affected." By the 20th century, inaugural receptions for the public were finished. Gone was the era of intimacy when "every creature that could afford twenty-five cents for hack hire" would show up at the White House, as an observer reported of the Madison levee in 1813, to eat the President's ice cream and bonbons, drink his Madeira and make a bow which the President dutifully returned, bow for bow.

As the years passed, the inaugural levee faded out and inaugural parades grew bigger and better.

Theodore Roosevelt's 1905 parade included everything except the defeated Democratic candidate "marching in chains," as the President's daughter Alice remarked. Anthracite coal miners passed by, for TR had settled a coal strike; legendary Geronimo paraded with other Indian chiefs; neighbors from Oyster Bay took part along with black cavalry troopers who had served with TR in the Spanish-American war. There was an escort of Rough Riders, and after the parade the President stood at the White House north portico, shaking hands in

the dark and greeting by name many Badlands cowboys.

West Point cadets marched smartly past Woodrow Wilson in 1913, among them Dwight D. Eisenhower. John F. Kennedy's parade boasted a World War II PT boat, painted "PT 109" to simulate the craft which Kennedy had commanded in the Pacific until it was destroyed.

The tradition of an outdoor inauguration came about at the "Little Brick Capitol," temporary home of Congress while the Capitol was being rebuilt after being burned during the War of 1812. For James Monroe's ceremony in 1817, a Senate committee planned to put the Senate's handsome red chairs in the larger Representatives' Chamber. But no one had consulted the Speaker, Henry Clay, and he politely balked. He feared for the safety of the building, he said. And incidentally, he didn't like the idea of putting the Senate's fancy furniture in place of the House's "plain democratic chairs." A temporary outdoor platform was built overnight, and there Monroe took the oath and delivered his address. The people liked it so much that it's been done that way—with a few exceptions—ever since.

Many First Ladies, including Martha Washington and Abigail Adams, missed seeing their husbands become President. Dolley Madison was the first to be on hand for the inaugural. Helen Taft made history by being the first wife to accompany her husband from the Capitol back to the White House following his inauguration. That was on March 4, 1909, when Washington was paralyzed by a blizzard that had hit the city the night before. On the inaugural morning President-elect Taft commented to President Roosevelt, "I always said it would be a cold day when I got to be President of the United States."

Cock, then Democratic party symbol, has Cleveland's head, boasts: "Our Bird."

Some inaugural "firsts" have set traditions. President Jackson got up from his sickbed to ride in the carriage with his protégé, President-elect Martin Van Buren, for the ceremonies in 1837. When James Polk took the oath in 1845, Samuel F. B. Morse sat on the inaugural platform, tapping out the news on his new invention, the electric telegraph. Photography first captured the scene in 1857, when James Buchanan became President. By William McKinley's inauguration in 1897, motion-picture cameras recorded highlights. Warren G. Harding was the first President to ride in an automobile to his 1921 inauguration. Radio carried Calvin Coolidge's ceremony in 1925, and television transmitted Harry Truman's in 1949.

On August 3, 1923, news of President Harding's death reached Vice President Coolidge while he was visiting the family home in the Vermont hamlet of Plymouth Notch, and there his widower father, Colonel John Coolidge, a notary public, administered the Presidential oath to his son—the only father ever to do so. After returning to Washington, however, Presi-

Pitcher marks Garfield's inauguration in 1881 with his wreathed portrait.

For people who are still individuals...

the Irish country hat

Each Irish country hat is handcrafted with pride by skilled artisans on the wild, western coast of Ireland. These hats are created by individuals, not production lines, and are designed to become an extension of your own personality.

Benedict Boullet, Paris, France

Shape your Irish hat to suit yourself.

The style of your hat can say a lot. That's why the Irish hat leaves the final shape up to you.

Peter Christian, London, England

The hand-woven tweed is extra thick, and fully lined in the crown. It sheds rain, protects from the wind, and can give you a comfortable shade from the sun.

Irish country hats are made exclusively for Norm Thompson, and come in grey or brown tweed mixes. Sizes: 6½-8. Satisfaction guaranteed. Each: **$16.50.** Add $1 for postage and handling.

You have full return privileges.

Norm Thompson
Dept. 02-41
1805 N.W. Thurman
Portland, Ore. 97209

Order TOLL FREE anytime 800-547-6712
(excluding Oregon, Hawaii & Alaska)

Irish Hat(s)	Qty.	Size	Brown	Gray
Men's 1200B				
Women's 1209				

☐ Check enclosed ☐ BankAmericard
☐ Master Charge
Card #_____ Interbank #_____
Sig. X_____ Exp. Date_____
☐ Send FREE catalog. "Escape from the ordinary" ®
Name_____
Address_____
City_____
State_____ Zip_____

UNLOCK YOUR CAPITAL GAINS

through a charitable trust with The Salvation Army

- Save capital gains taxes
- Receive an immediate tax deduction
- And still enjoy a lifetime income

A charitable trust with The Salvation Army can unlock your capital gains and improve your income as it sets up funds to help both you and The Salvation Army in the future.

Send for free information on Charitable Trusts.

THE SALVATION ARMY

THE SALVATION ARMY
Charitable Trusts — Dept. 16S-01
120 West 14th Street, New York, N.Y. 10011

NAME_____
ADDRESS_____

BUTLER'S TRAY

Send For Your FREE 1976 Catalog!

Serve dessert to your guests. Set up a superb buffet. Keep needlework projects chair-side.

Pine butler's tray with folding stand does everything! 26"x16", 29"H. Unfinished $17.95. Finished Antique $24.95. (Add $2.50 post. ea.).

Dept. S71B, Box 1000
N. Conway, N.H. 03860

Yield® House

ENDANGERED ANIMAL BELT BUCKLES

Orang-Utan
Polar Bear
Koala
Musk Ox

Tiger

Green Turtle
Whale
Wolf
Falcon

SOLID BRONZE– LOST WAX ART CAST BAS RELIEF SCULPTURES

$14.95 each pp. No cod. NY res add local tax.
Satisfaction Guaranteed

educational images
Box 367, S–1 T, Lyons Falls, N.Y. 13368
Send stamped envelope for detailed folder

From our first release, to our latest . . .

The Smithsonian Collection

. . . carefully selected reissues and important original recordings— to add to *your* collection.

THE SMITHSONIAN COLLECTION OF CLASSIC JAZZ.
First released in 1973 to overwhelming critical acclaim. Eighty-four recordings from the archives of 17 record companies. With a 48-page booklet of jazz history, discography, and photographs. 6 LPs—$24.50 ($22.50—Associates) Stock no. 303842 (PA 19)

DUKE ELLINGTON/1938.
Our latest release contains 32 selections from one year in the great American composer's most fruitful period. Selected and annotated by Gunther Schuller. Includes some rare and previously unreleased performances. 2 LPs—$9 ($8—Associates) Stock no. 328088 (PA 19)

To order: Send checks payable to Smithsonian Institution to: **SMITHSONIAN COLLECTION, P.O. Box 1641, Washington, D.C. 20013.** Please list stock numbers on your order.

Allow 4-6 weeks for delivery. Postage and handling costs included in prices.
Write above address for information about all releases on the Smithsonian Collection label.

This 1901 silk badge elaborately boosts McKinley and Vice President Roosevelt.

dent Coolidge was urged to take the oath a second time, since his father was not a federal officer. This second ceremony was kept secret, at Coolidge's request, to protect his father's feelings.

On August 11, 1974, Chief Justice Warren Burger administered the oath, under extraordinary circumstances, to Gerald R. Ford in the East Room. Never before had first a Vice President (Spiro T. Agnew), then a President (Richard M. Nixon) resigned. Never before had a Vice President (Ford) been named by the President, confirmed by Congress, then become President. The power of the Presidency had passed smoothly and swiftly.

The peaceful transition of power has so long been taken for granted by Americans that it is through the eyes of our ancestors and foreign visitors that we gain perspective on the inauguration of a President. In 1797 when John Adams became our second President, in Congress Hall, Philadelphia, a South Carolina Congressman wrote home to his constituents in a newsletter commenting on the

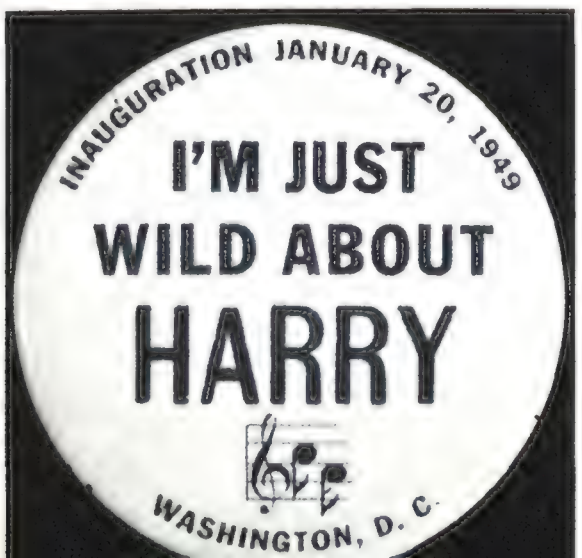
memorable scene, one without precedent: "It was certainly an interesting spectacle to see the Chief Magistrate of a great people descend voluntarily from his station, and join his fellow citizens in attending at the elevation of his successor; . . . to see the two distinguished citizens who lately were rival candidates for the highest office, cheerfully submit to the decision of the majority. . . ."

When William Henry Harrison died in 1841, many leaders, including former President John Quincy Adams, considered John Tyler presumptuous in assuming the title as well as duties of President; Adams and others thought Tyler's title should be "Vice President acting as President." But Tyler, after repeating the oath as he was urged to do by Judge William Cranch and the members of the late President's Cabinet, stood firm, establishing the precedent once and for all: the Vice President, on succeeding to the responsibilities of the Chief Executive, becomes the President.

Old Judge Cranch once again administered the oath on the death of a President on July 10, 1850, when Millard Fillmore succeeded to the office following President Taylor's death. This time the brief ceremony was held in the Hall of Representatives, before the combined houses of Congress and spectators in the gallery. Foreign witnesses were deeply impressed by the simple inauguration, noted *The National Intelligencer*. "In some countries such a transfer of power would have cost streams of blood, and shaken the Government to its very foundations. [Instead] the sceptre of the People passes . . . as quietly and as quickly as a power of attorney could be acknowledged before a justice of the peace."

(Inaugural medals will be on display at the National Portrait Gallery from January 15 through September 5.)

Harry Truman button recalls his surprise victory in the 1948 election.



Hawaii 4-Island Cruises.

Sail across the beautiful Pacific and see the friendly islands of Oahu, Hawaii, Maui and Kauai in the grand manner.

Each cruise is 18 days round-trip from San Francisco/Los Angeles, or 12 days if you fly one way.

See your travel agent now and ask how a third person in your stateroom can go along free. Or send us the coupon.

Sailings every month.

Ships of U.S. Registry.

Cruise Consultant, Pacific Far East Line, Pier 35, San Francisco, CA 94133.

☐ Hawaii ☐ South Seas

Name_____

Address_____

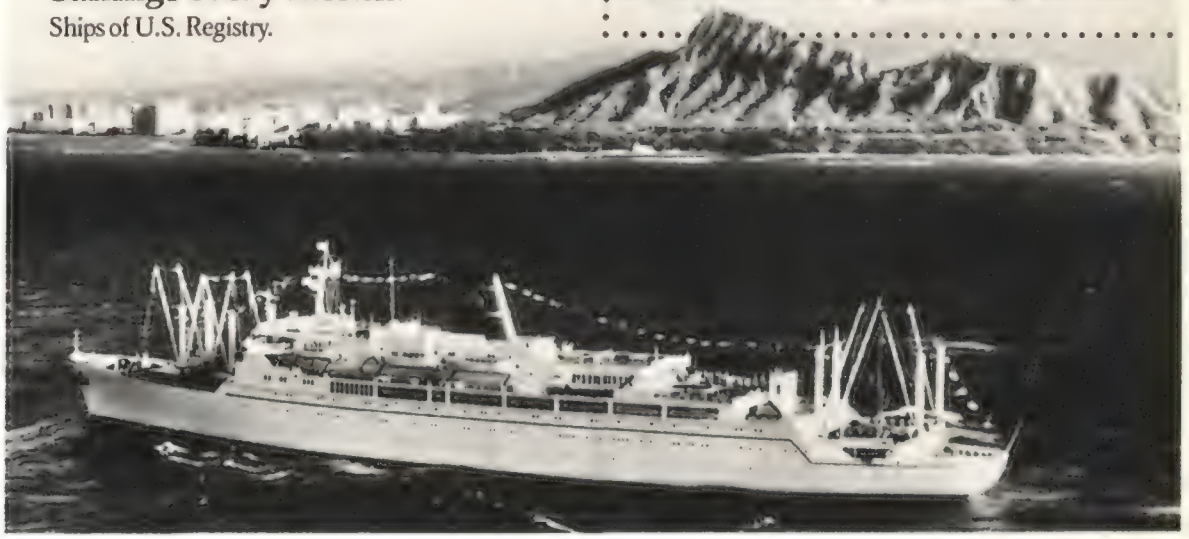
City_____ State/Zip_____

Travel Agent_____

S 1581 1176

Pacific Far East Line

SS Mariposa SS Monterey The friendly Americans



FREE COLOR CATALOG—52 PAGES

STRAWBERRIES

YOU CAN GROW, EAT AND SELL — FROM W. F. ALLEN

For 92 years, people who know strawberries have been buying the best plants from W. F. Allen. 1977 catalog includes virus-free old favorities, new varieties including Earliglow; red and black raspberry, blackberry, grape, asparagus plants — planting, care directions; pie, jam, canning recipes. **Write Now!**

W. F. ALLEN CO. 1677 Blossom Lane Salisbury, Md. 21801

Catalog Mailed Immediately After Christmas.

Preston's New 144 page Fully Illustrated Catalog of

Ship Models

and Decorative Nautical Ideas for the Home.

You could shop for months and never find the hundreds of decorative nautical ideas illustrated in Preston's new catalog: 144 pages teeming with ship models, marine paintings, nautical lamps and clocks, ships' wheels, figureheads and scores of other nautical ideas for the Home.

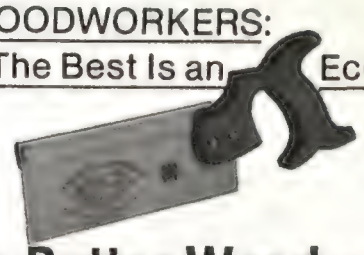
Send 25¢ for catalog to:

PRESTON'S

67-F Main St. Wharf, Greenport, N. Y. 11944

WOODWORKERS:

The Best Is an Economy



Do Better Woodwork with Garrett Wade Tools

Your woodworking tools are your constant companions in your leisure hours. Pick them as carefully as you do your friends — for their good qualities and compatibility.

Your friendship with your Garrett Wade tools will last for years, whether you make your own furniture, carve, sculpt, do occasional repairs, or are a cabinet-maker. Garrett Wade offers you "a beautiful and extensive line of imported hand tools" and "the most complete selection" of workbenches in the U.S. (*Popular Mechanics*, March, 1976.)

It takes fine tools to do your best woodwork. Get your copy of Garrett Wade's Yankee Wood Craftsman Catalog—packed with exciting gift ideas, and information for beginner *and* expert.

SEND TODAY FOR FREE 64-PAGE FULL-COLOR CATALOG/WOODCRAFT MANUAL

Garrett Wade Company, Inc., Dept. 7JJ, 302 Fifth Avenue, New York 10001

☐Yes, I want a FREE Garrett Wade Catalog.

☐I'm in a hurry; send it first class mail. I enclose $1.00 postage and handling.

Name _____

Address _____

City _____ **St.** ____ **ZIP** ____

Book reviews

The Drawings by Sandro Botticelli for Dante's Divine Comedy
Introduction by Kenneth Clark
(Harper & Row, $55)

There may be no more paradisal painting in the world than Botticelli's *Primavera,* unless it is his *Birth of Venus.* (You might say of them, as Henry James said of King's Chapel at Cambridge, that it was saved from being the prettiest church in Europe by the fact that it was among the noblest.) They are, reasonably, two of the best-known and best-loved paintings in Western history. That Botticelli was a divine draftsman is apparent in all of his work, but less well known, almost unknown in fact except to scholars and students (who usually know more details than anyone else anyway), are his drawings inspired by that epical and sensitive magistrate of morality, Dante.

"There is in Hell a vast and sloping ground . . ." Botticelli's drawing of *Inferno XVIII.*

The mass of art lovers, the people who go to museums and galleries, I would say, are less attracted to drawing than painting, considering the former a minor art in comparison. The mistake they make is to compare. Drawing by itself is its own world. There are those who prefer a late Beethoven quartet to his Ninth Symphony, a Bach unaccompanied violin partita (which can sound like an entire orchestra by itself) to the B minor Mass. Which is to say there are those who, equivalently, prefer drawing to painting. Certainly they can love both.

Dante was honored in his own country and in the era that followed in the way he himself revered Virgil. It was natural for Botticelli, then, to wish to express his feeling for the *Divine Comedy* in terms of his own art. There followed in the late 15th century his suite of drawings, masterfully reproduced here at about three-quarters of their original size (which ranges from 32 by 47 centimeters to 63 by 47 centimeters). Ninety-two of the Botticelli drawings survive, seven in the Vatican Library (bought from Queen Christina of Sweden), and the rest purchased in London in 1882 by a percipient German art historian by the name of Lippmann. They are today in the collections of several Berlin museums where, like the Vatican drawings, they are not readily available for looking at. So this work, 14½ by 11 inches in size, is a lovely event. The drawings have faded somewhat, the paper is worn, and many of them have hundreds of characters and objects in them. They are still wonderful.

You look at and read this book sideways, and on each facing page is the John Ciardi translation of pertinent text and a commentary by George Robinson.

All of this is led into by Lord Clark's lucid, scholarly introduction. He has done, again, what he has led us to expect him to do. It is his burden to do this and our right to expect it, with thanks.

Is all of this a superlative approach? Of course. This is one of the finest art books to have reached the public in years; a work, in actuality, which dust jackets say other art books are, and so often are not.

Therefore, if you love Dante, if you adore Botticelli, if you feel that way about both, this is a priceless book. Well, what does that mean? It means that, if you have the price, you can't afford not to buy it.

In Inferno XIII, across the River of Boiling Blood, Dante, at Virgil's suggestion, breaks a branch in the dismal wood. He writes: "Puzzled, I raised my hand a bit and slowly/ broke off a branchlet from an enormous thorn:/ and the great trunk of it cried: 'Why do you break me?'/ And after blood had darkened all the bowl/ of the wound, it cried again: 'Why do you tear me?/ Is there no pity left in any soul?' "

Try this, with the accompanying drawings, for starters.
—Bennett Schiff
Board of Editors

A Vision Shared: A Classic Portrait of America and Its People (1935-1943)
Introduction by Hank O'Neal.
Foreword by Bernarda Shahn.
Afterword by Paul S. Taylor
(St. Martin's Press, $39.50)

Wooden shacks. Migrant mothers. Peeling signs. Cotton pickers. Dusty fields. Black farmers. Model-T Fords. These familiar images and many more, made by photographers Arthur Rothstein, Dorothea Lange, Walker Evans, Theo Jung, Ben Shahn, Carl Mydans, Russell Lee, Marion Post Wolcott, Jack Delano, John Vachon and John Collier for the Farm Security Administration, have been chosen from the FSA files at the Library of Congress for inclusion in this elaborate coffee-table book about the Depression years.

The Farm Security Administration project began with the Resettlement Administration, which was established by President Franklin Delano Roosevelt's Executive Order in 1935 to give help to rural families unable to qualify for existing Department of Agriculture programs. Resettlement Administration director Rexford Guy Tugwell, Columbia University economics professor and member of the Roosevelt "Brain Trust," brought in a colleague from Columbia, Roy Stryker, to set up the Historical Section of the new agency. It was under Stryker's inventive but somewhat prickly leadership (Shahn complained that Stryker sometimes punched holes in his negatives) that a photographic project was estab-

AFRICA

Discover the wonders of Africa on a Four Winds escorted tour

Nine unique itineraries, 16 to 37 days, filled with the thrilling sights and sounds of the mysterious "Dark Continent." "Treetops"...Tanzania's Ngorongoro Crater... cruise up the Nile in a "floating hotel" . . . East Africa's great game parks . . . legendary Khartoum and Abu Simbel... Dr. Schweitzer's Hospital . . . Capetown and the gold mines... Victoria Falls . . . the Pyramids of Egypt . . . Morocco . . . Suez Canal.

Quality, all-inclusive travel

Deluxe hotels and lodges • All meals —many a la carte • Sightseeing by five-passenger minibus with guaranteed window seats in the game parks • All tips, transfers and baggage handling • Small group, fully escorted • Low group air fares via Air France, KLM, UTA and Varig • Our 19th year in Africa.

- **Gold Mines to Game Parks,** 22 days
- **Supersafari,** 16 days
- **Capetown to Cairo,** 22 days
- **Africa via Rio,** 22 or 37 days
- **North Africa/Nile Cruise,** 15,22 days
- **East Africa/Nile Valley,** 22 days
- **Africa Circle,** 22 days

Four Winds
175 Fifth Avenue, New York, N.Y. 10010
Phone: 212-777-0260 F517

Please send me your 32-page full-color brochure describing your Africa vacations

Name _____
Address _____
City _____ State _____ Zip _____

A burlap bagful of your favorite fresh herb or spice.

At much less than store-bought prices.

Please don't confuse Greensleeves products with those little supermarket spice jars. Our products are guaranteed fresh and aromatic, and our per ounce prices represent very special values. Each item is sealed in a vinyl inner bag within our own unique burlap sack. (they're handy storage bags when empty). If you really like to create nice things in your kitchen, try the old fashioned goodness and values of Greensleeves. We guarantee you'll be happy or your money back.

GREENSLEEVES.LTD.
11 Stone Rd., Brookfield, Vermont 05036

Choose from 34 Old Fashioned Values

	2 oz.		2 oz.
Basil Leaves, Whole	.95	Marjoram Leaves, Whole	.80
Bay Leaves, Whole	1.00	Nutmeg, Whole	1.15
Cardamom, Whole	3.00	Parsley Flakes	1.25
Cinnamon Stick	1.30	Poppy Seed	.45
Chives, Freeze Dried	6.00	Sage Leaves, Whole	1.05
Dill Weed	1.40	Sesame Seed	.50
Lavender Flowers	1.55	Thyme Leaves, Whole	.90
Lemon Verbena	1.50	Vanilla Bean	3.00

☐ Check enclosed
☐ BankAmericard
☐ Master Charge
☐ Send catalog sheet only (enclose 25¢)

BankAmericard #_____ Expir. Date _____
Master Charge #_____ Expir. Date _____

Add shipping: $1 for first pound, 50¢ per additional pound or fraction thereof.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

lished to publicize the work of the agency and to convince Congress that the programs were worth the taxpayers' money.

Whether or not they convinced Congress, the FSA photographs comprise the most detailed documentation ever made of an historical period—there are 80,000 prints and 200,000 unprinted negatives in the Prints and Photographs Division of the Library of Congress. The photographers came from a variety of backgrounds and worked for the Historical Section as funds were available and projects demanded coverage. Before coming to the agency, Dorothea Lange had worked with her husband, economist Paul S. Taylor, on a documentation of Southern California migrant workers, and her photographs were made from a strong sense of social commitment. When her pictures of indigent migrant workers in Nipomo, California, were published in the *San Francisco News* in 1936, relief supplies were sent to the camp. But Walker Evans—who never got on well with Stryker—saw his photographs as works of artistic expression rather than political protest.

Perhaps the most interesting pictures in the book are those that are not often shown or reproduced. Marion Post Wolcott is represented by some happy studies of Negro cafés and dance halls which project an elastic energy that many of the more "classic" photographs lack. Theo Jung, who was only with the Section for a short time, has several sharp urban images—one looking through the window of an Ohio restaurant, the reflections on the glass making strange patterns on the people inside. But John Vachon's work is the biggest revelation: many of his photographs look absolutely up-to-date. Vachon often places a woman's face in close-up against a huge face from an advertisement—making a kind of collage image like those of such media artists as Robert Heinecken and Keith Smith.

In his introduction to each photographer, Hank O'Neal gives useful information about how that person worked with Stryker and how each got his photographs. But O'Neal's prose style is cumbersome, and the book could use a page index for the photographs, a bibliography and more factual information, such as the birth dates of the photographers. The full-size reproductions, done on mat-surface paper with a duotone process, are generally good, but since the photographs are arranged in chronological order rather than grouped together by photographer, it's hard to get a sense of the subtle relationships between pictures that distinguish each photographer's work.

—Margot Kernan
Photographer, film teacher, critic

Awakenings
Oliver Sacks
(Vintage Books, Random House, $2.95)

At the age of 21, Rose R., an effervescent young woman from a wealthy New York family, was suddenly struck down by a viral disease that turned her into a sort of zombie: encephalitis lethargica, better known as sleeping sickness, a disease which became epidemic shortly after the great flu pandemic of 1918-19 (and may, in fact, have been related to it).

The victims of the flu either died or recovered completely. But the three million persons who survived attacks of sleeping sickness were marked for life. Even if

It's Easy to Assemble your own Early American Furniture with

Cohasset Colonials

Colonial Candle Stand
Kit
ONLY
$15.95
Add $2. for postage and handling.
Mass. residents add 5% sales tax.

Now, with Cohasset Colonials, you can assemble your own Early American reproductions. All parts accurately crafted and sanded ready to finish; stain included. This rare maple stand is 25" high, 13" top. Send check or money order.

Send 50¢ for color catalog of over 50 furniture kits, fabrics, pewter, paint and accessories.

Original in Metropolitan Museum of Art

COHASSET COLONIALS BY HAGERTY
97 Ship St., Cohasset, Mass. 02025

Nikon Binoculars. Worth all the birds in the bush.

The powerful, featherweight 8x30 and 9x35 are favorites for bird watching as well as wildlife and nature study. Other Nikon binoculars are great for sports, travel or boating. All feature Nikon prism optics that are carefully matched and precisely aligned so you can enjoy bright, sharp viewing for long periods without eye strain. And they cost a lot less than you're prepared to spend for such ruggedly built, top quality binoculars. See for yourself, at Nikon camera dealers and fine optical departments. Or write for Lit/Pak 18, Nikon Inc., Garden City, N.Y. 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Anglophoto Ltd. P.Q.)

they seemed well for a few years, most of them eventually developed strange disorders, including a severe form of Parkinson's disease. They often became motionless and rigid, as if in a deep trance, barely able to speak and apparently indifferent to everything around them. Some, like Rose R., "passed into a timeless state. . . . their thoughts and feelings unchangingly fixed at the point where the long 'sleep' had closed in on them," writes Dr. Oliver Sacks in this moving book about his patients. They remained suspended in this limbo for half a century.

In 1969 the new drug L-DOPA became cheap enough to be used in the New York state hospital where many of these older patients lived. *Awakenings* is the story of their extraordinary reactions to it, as told by the British neurologist who gave them the drug and watched them come back to life—if only for a while.

Rose R., for instance, suddenly began to move freely, to talk, even to sing salacious songs of the 1920s. "It's fabulous, it's gorgeous!" she gushed to Sacks about her new-found freedom. Another patient, who had sat in stony silence with a mask-like face for decades, astounded everyone by revealing herself as an intelligent, witty woman with a fine sense of humor. It was a period of intense happiness and even ecstasy.

Then, one by one, the patients began to deteriorate. Somehow the drug stopped working for them, or even backfired, as if it were poisoning them. The crisis could come as early as within a few weeks. Oliver Sacks poignantly shows why Rose R. collapsed so rapidly: all her songs and allusions referred to events of the 1920s, the last years of her "real" life, when she was young and beautiful, and she could not accept waking up to find herself 64 years old. The time gap was "beyond comprehension or bearing," he writes, so she was forced to block it out of her consciousness. She started to freeze or jam her movements, suffered crises during which her body became contorted and her eyes were fixed, she stopped talking, and ended up as isolated and motionless as before. The other patients benefited from the drug a little longer, though they also went through terrible crises and relapses.

Oliver Sacks seems fascinated by this difference in people's reactions to their illness, to the drug, and especially to their fate. He quotes W.H. Auden on healing: "[it] is not a science, but the intuitive art of wooing Nature." He writes about the influence of his patients' inner resources and their surroundings. He notes the power of love. Nowhere does he question his own role or explain why the drug failed so cruelly. Obviously, the disease was poorly understood, the treatment inadequate. But doctors are used to that; when they can't cure a disease, they simply describe it. This is something that Sacks does admirably, and despite its gaps, his book is curiously compelling.

—*Maya Pines*
Author of articles and books
on psychology and science

Persepolis and Ancient Iran
Compiled by Ursula Schneider
(The University of Chicago Press, $25)
The wedding of the visual image to the printed word offers a continuing challenge to designers and publishers. Each development in the history of illustration, from engravings through photogra-

Let her carry you to the Cities of the Dawn

From New Orleans, jazziest city in America, sail to the lands of the ancient Mayans. Prowl through their long-abandoned temples. Try to solve their still undeciphered hieroglyphs. The Cities of the Dawn are exotic, exciting, and still nearly unexplored.

At Carras our job is making luxury more elegant. Our passengers are usually seasoned travelers. They can compare us with other cruise ships. And when you compare us, we shine.

We carry fewer passengers.
That means spacious cabins, each with a bathroom and a bathtub. Our dining room is large enough to accommodate all passengers at one sitting.
Our cuisine is the envy of famous restaurants. And our decks, being less crowded, are delightfully strollable.

We've also added theme cruises: Sail with the Stars (for movie buffs); Symphony of Islands and Seas (a musical feast); The Sea a Stage (the play's the thing); Away from the Blues (and all that jazz!).

There's just one thing. We work very hard to find fascinating ports of call. But some of our passengers are so happy on board, it's hard to entice them ever to leave the ship!

Free round trip flight to New Orleans from any city in the continental U.S. or Canada provided by Carras for selected sailings.

MTS Daphne is registered in Greece, land of Poseidon, the god of the sea.

EMBARK!
DECEMBER 9 (Film Festival)
DECEMBER 19 (Christmas & New Year's at sea!)
JANUARY 2
JANUARY 15
JANUARY 29
FEBRUARY 12
FEBRUARY 26
MARCH 12 (Music)
MARCH 26
APRIL 2
APRIL 16 (Theatre)
APRIL 30
MAY 14 (Jazz)

Carras
carries you away

TALK TO YOUR TRAVEL AGENT OR WRITE TO CARRAS FOR OUR FACT-FILLED BROCHURES.

75 ROCKEFELLER PLAZA, DEPT. F-3, N.Y., N.Y. 10019 (212) 757-0761

ONE OF THE LAST GREAT ANTIQUE BUYS

You are invited to become one of the few Americans today lucky enough to own not a copy, not a replica, not less than an authentic Circa 1900 antique school-house clock—just like the kind that once ticked happily away in the front parlors, general stores and one-room schools. Each is unique and in 100% running order. Yours will be numbered, registered to your family or whomever you designate and accompanied by a handsome **Certificate of Age & Ownership** (suitable for framing). You could expect to pay far more at auction or antique shops for just such a clock. **To assure ownership at this special price, please order now.**

The Original Schoolhouse Clock $98.00 ppd.

- Satisfaction Guaranteed
- Certificate of age, authenticity, ownership.
- Fully re-conditioned 8-day keywind movement, brass pendulum, key. Counts each hour in deep melodic tones.
- Finely polished & carefully restored hardwood case, approx. 22" H, 13" W, 4½" D.

When in New York, visit the Pony Express Showroom

PONY EXPRESS SYSTEM
2986 Navajo St. Dept. S11
Yorktown, N.Y. 10598

GENTLEMEN: Please register_____clock(s) in the names I have typed or printed on a separate sheet which I enclose with my check for _____. (N.Y. State residents add 5% sales tax).

We Honor Master Charge, American Express & BankAmericard. Include signature & appropriate data **or for faster service call 914-248-7031.**

Mr./Ms. .....

Address ..... Apt. # .....

City ..... State ..... Zip .....

vures, photolithography and halftones, has improved accuracy and reduced cost. Nevertheless, technical and financial problems persist. This book attempts to confront these difficulties by the use of a new mode of publication—the text/fiche.

The verbal portion of *Persepolis and Ancient Iran* is a pamphlet. The text discusses the archaeological sites at Persepolis and nearby Tall-i-Bakun and Istakhr, and describes the aerial survey flights conducted in this region from 1935 to 1937. Accompanying this essay is a list of captions which correspond to the photographic illustrations.

It is in the visual portion of the book that a radical departure is made from standard publications. Rather than being incorporated into the body of the text, the pictures of Persepolis and the adjacent sites are reduced to microsize and placed on 12 four-by-six-inch cards. Each card contains up to 84 images, reproducing a total of 914 photographs, of which 82 are in color. What this little packet offers is an exhaustive and explicit record of three of Iran's most significant ancient sites. Not only are the architectural remains illustrated in depth, but tablets, sculpture, coins, cylinder seals and pottery found in the region are reproduced as well. It is a stunning compendium.

Though microfiche (*fiche* is French for card) has been used extensively in the storage of documentary materials, this represents its first application to book illustration. Micropublishing, quite clearly, has qualities that make it uniquely suitable to the accurate presentation of large quantities of visual information.

Cost is another key reason for the move to micropublishing. The number of illustrations available in a text/fiche is many times the number that can be included in a standard text of the same price. In addition, the bulk of the book is greatly reduced.

These factors give the text/fiche special relevance to strongly visual publications. The range of subjects to which this new publication form can be applied is suggested by the titles in Chicago's first series: *A Collection in the Making: Works from the Phillips Collection; British Masters of the Albumen Print; American Art in the Barbizon Mood; Victorian Bookbinding; Cornhusk Bags of the Plateau Indians; Pottery Techniques of Native North America;* and *Pre-Columbian Art*. By collaborating with organizations such as the Smithsonian Institution, the George Eastman House and Dumbarton Oaks, the University of Chicago Press has gained access to a wealth of rare and important images which, combined with the scholarly essays, offer insights into art, anthropology and archaeology.

Limitations do exist in the text/fiche format, however. For example, a fiche "reader" is needed to view the micropictures. Two sizes—a hand-held version for $35 and a console for $200—are available. In addition, microfiche has a shorter life expectancy than a printed reproduction. The fiche cards should be stored in a dark, cool place to prevent the film from fading and drying. The surface of the cards also attracts dust and the film can be easily scratched. Finally, the experience of the book as object is lost with this new format.

—Mary Ann Tighe
Education Specialist, Hirshhorn Museum and Sculpture Garden

Without Noise of Arms: The 1776 Dominguez-Escalante Search for a Route from Santa Fe to Monterey
Walter Briggs (with Oil Paintings by Wilson Hurley)
(Northland Press, $30)

This attractive volume is based on a 200-year-old record of a peaceful expedition in the American West by two Franciscan friars and eight companions. It provides a contrast between the events of 1776 on the Eastern Seaboard and what was going on meanwhile in another part of the continent. It also emphasizes the variety of our heritage—racial, religious and geographic.

The basic undertaking was to blaze a trail between Santa Fe, New Mexico, and Monterey, California, with the additional mission of converting Indians along the way. Actually, the explorers fell considerably short of their Pacific goal and made a circuitous 2,000-mile journey through what we know as Colorado, Utah and Arizona, and thence back to New Mexico. They had little success in their evangelical efforts.

In five months of travels, the wanderers encountered extremes of climate, variations of terrain, and a dozen or so Indian tribes. They braved deserts and mountains, heat and snow, and forded the treacherous Colorado River. They crossed territory of the Hopis, Paiutes,

New rectangular shape for a larger mirror area! The bathroom mirror that comes to you—8x6" two-faced mirror flips from plain to magnifying, extends 30", swivels for best angle and light. Gives back-of-head view to style and trim hair, folds flat to wall when not in use. Polished chrome-plated metal.
8672 Extension Mirror $14.98
Add 95c post. & hdlg. N.Y. res. add taxes

LILLIAN VERNON
Dept. T12, 510 S. Fulton Ave.
Mt. Vernon, N.Y. 10550

QUESTERS WORLD OF NATURE TOURS

You may find some tours similar to ours in other programs. But Questers is the only professional travel company specializing solely in nature tours. Tour parties are small, the pace leisurely, itineraries unusual, and the leadership expert. Areas covered include Mexico, Guatemala, Hawaii, Alaska, Indonesia, India, East Africa, Iceland, and Australasia. We cannot tell you here, however, about all the tours, or all the wildlife preserves, archaeological sites, museums and temples you will visit, but our current Directory of Worldwide Nature Tours can. Call or write Questers or see your travel agent *today* for your free copy!

Questers Tours
AND TRAVEL, INC.
DEPT. S-177, 257 PARK AVENUE SOUTH
NEW YORK, N.Y. 10010/(212) 673-3120

SOLID CHERRY
SILVER CHEST
$217.00

For all your priceless flatware, this Queen Anne Silver Chest provides beautiful, convenient storage. All 4 drawers are lined with Pacific silver cloth, and the top one has dividers. Drawers are 2 in. deep, and have pretty brasses. Scallop shell on the shaped apron. The back is finished. W 24, D 15, H 37 in. Red or red-brown finish. No C.O.D. Bus shipping charges extra. Additional stack units $12.00 each.

Send $1.00 for catalog of reproductions.

Dept. 487, Box 266, Concord, N. C. 28025

Ephraim Marsh co

BENTWOOD'S BEST!

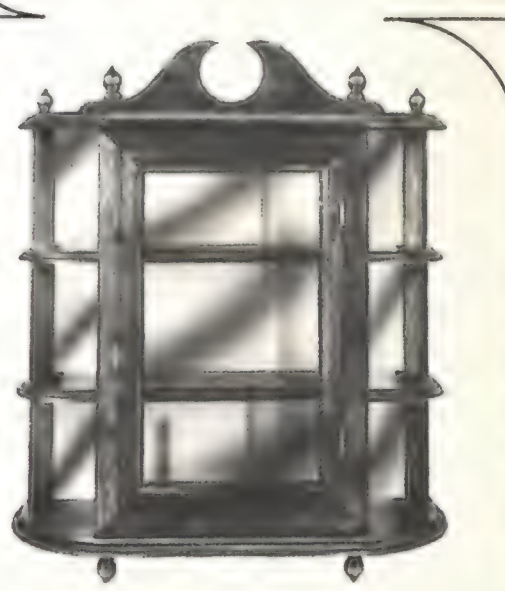
$39.95

A classic! Bentwood Hall Tree in traditional deep walnut-finish, striking decorator design for hallway, bedroom, bath — sturdy for children's room and office. Great way to cope with coats, caps, bags, totes, towels and wraps. A dramatic 6' high with 12 hooks that swivel 'round the carved center piece, graceful base has handy umbrella ring. Finest quality, easy to assemble. Satisfaction guaranteed.

$39.95

Please add $3.50 postage & handling. N.Y. res. add tax.

BA, MC, AX accepted: give name, card number, address, expiration date. Or telephone: (914) 248-7031



CLASSIC MIRRORED WALL CURIO

The magic of mirrors framed by the richness of wood! The ideal showcase to reflect all the beauty of your treasured heirlooms—a faithfully detailed replica of the antique original. Traditional design, richly carved and mirror-backed. Open side shelves, center enclosed with glass door—charming on wall or table-top. 23x20" high, hanging hooks included. Cabinet easy to assemble. Satisfaction guaranteed.

Mirrored Wall Cabinet **$44.50**

Please add $4.50 postage & handling. N.Y. res. add tax.

BA, MC, AX accepted: give name, card number, address, expiration date. Or telephone: (914) 248-7031

PONY EXPRESS SYSTEM
Dept. S124
2986 Navajo Street
Yorktown, N.Y. 10598

Comanches, Apaches, Navajos and other tribes of the region.

All of this was accomplished in peace, without a military escort. The only "noise of arms" they heard was the exuberant firing of muskets in celebration of a river crossing.

The explorers included, besides the two friars, a mixed-blood guide-interpreter and his brother; a retired cavalry captain serving as cartographer and astronomer; an elderly magistrate and his servant; a blacksmith, and two youthful "citizens."

Most of their adventures were with the elements. For example, the report says: "we were stopped for a long time by a heavy storm and a torrent of rain and large hail, with horrible thunder and lightning." The hard decision to turn back without further effort to reach Monterey was made because "we feared that long before we arrived the passes would be closed and we would be delayed for two or three months in some sierra, where there might be no people nor any means of obtaining necessary sustenance. . . ."

As for the evangelistic efforts, the Indians are depicted as "obdurate." The Navajos, in fact, candidly "gave us to understand that, since there were many more heathen nations than Christian, they wanted to follow the more numerous party."

So the explorers returned to Santa Fe, defeated in their main purposes but successful in at least three respects: (1) the crossing of the Colorado River; (2) the contribution of the diary-report of Fray Silvestre Vélez de Escalante countersigned by his senior partner, Fray Francisco Atanasio Domínguez; and (3) the surviving maps by Don Bernardo de Miera y Pacheco, which have been described as providing "remarkably accurate coverage . . . in respect to a vast, newly discovered—though only partially understood—area of the American West."

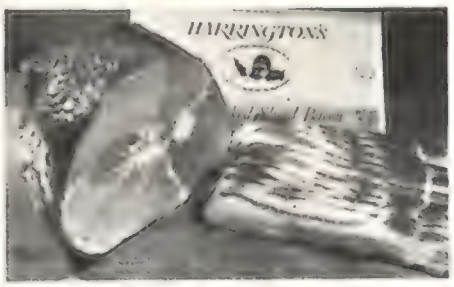
A fourth legacy is this handsome volume. The words of Escalante and Briggs have a storyteller's poetic ring and invite reading aloud. The maps of Miera and the ten striking landscape paintings of Wilson Hurley reinforce the writing and the attractive typography to make *Without Noise of Arms* an authentic "show-and-tell" item for the historian, the collector or the general reader.

—Earl B. Braly
Former Professor of English at Texas Tech

Would YOU like to try our

VERMONT

Smoked Ham & Bacon?



Harrington's Hams, Bacons, Turkeys, Pheasants smoke leisurely over *corncobs and maplewood.* We don't use hickory. Never have. Our way tastes so much better. Try this VERMONT SAMPLER and see. We'll send you, on approval, our Vermont cob-smoked ham weighing 6 lbs. and 1 lb. of our delicious cob-smoked bacon. Shipped Ppd. for $14.95, a special one-to-a-customer introductory price. We can't wait for you to try them! Satisfaction guaranteed or *full refund without quibble!*

FREE CATALOG tells you all about our Hams, Bacon, Sausage, Turkey, Pheasant, Cheeses, Maple Syrup and many other wonderful Vermont treasures. It's almost as good as a visit!

HARRINGTON'S

0711-7 Main Street
Richmond, Vermont 05477

☐ Send Ham & Bacon Sampler ppd. ☐ Enclosed is $14.95. Or—charge my ☐ Master Charge ☐ Bank Americard account (include card no. and expiration date with order). 7005

Name _____

Address _____

Zip _____

☐ Send FREE CATALOG of Hams, Bacon, Sausage, Cheeses, Maple Syrup and other Vermont treats. 6007

☐ Send information on your Christmas Business Gifting Program. 6031

Carry TEN TIMES a Wheelbarrow Load with INCREDIBLE EASE!

These BIG, strong carts are **perfectly** balanced on two huge wheels — roll easily over lawns and gardens — carry up to 400 lbs. of load — huge volume capacity means you make fewer trips — you'll save time and steps.

If you are still struggling with a wheelbarrow or inadequate cart (with tiny wheels) send for FREE Cart Catalog. Build-it-yourself kits, too.

Garden Way Research, Dept. 70471 Charlotte, Vermont 05445.

Additional reading

Supreme Court (p. 38)

The Role of the Supreme Court in American Government by Archibald Cox, Oxford University Press, Inc., 1976

The Supreme Court in United States History (two vols.) by Charles Warren, Little, Brown and Company, 1960

This Honorable Court: A History of the United States Supreme Court by Leo Pfeffer, Beacon Press, 1965

The Supreme Court from Taft to Warren by Alpheus Thomas Mason, Louisiana State University Press, 1958

The Modern Supreme Court by Robert G. McCloskey, Harvard University Press, 1972

The Supreme Court and How It Works by Anthony Lewis, Random House, Inc., 1966

Freer Gallery (p. 50)

"Charles Lang Freer" by Howard Mansfield, *Parnassus,* October 1935

"The Freer Museum of Oriental Art" by Louisine W. Havemeyer, *Scribner's Magazine,* May 1923

James McNeill Whistler by Denys Sutton, Phaidon Press (London), 1966

Vicuña (p. 60)

"High, High World of the Vicuña," by William L. Franklin, *National Geographic,* January 1973

Army Corps of Engineers (p. 68)

Man in the Everglades by Charlton W. Tebeau, University of Miami Press, 1964

U.S. Army Corps of Engineers in Review, published by the U.S. Army Corps of Engineers, 1976

"New Roles for the Old Dam Builder"

MAGAZINE TABLE

HOLDS OVER 100 MAGAZINES

COMPLETE OR IN KIT

Over 100! That's the number of big magazines, small magazines, newspapers & journals that our ingenious pine table stashes away! Beside chair, beside couch, it holds all your reading neatly, accessibly & instantly findable. 23"H 16"W 18"D. In our Antique Satin **$29.95 (plus $3 post).** In 1-Hour Kit (you assemble & finish): **$19.95 (plus $2.55 post).**

Send for your FREE Yield House Catalog!

Yield House®

Quality Pine Furniture For Over 30 Years
Dept. S71A Box 1000, North Conway, N.H. 03860

If You Love Words,

you'll love **VERBATIM,** The Language Quarterly dealing with all aspects of language. Send $4.00 (U.S.) or $4.50 (elsewhere) for a one-year subscription, starting with the current issue. Money back if not pleased. (Allow 6 weeks.)

VERBATIM POST OFFICE BOX 157JX ESSEX, CONN. 06426 USA

English Brasses

Solid brass engravings - 5" x 15" mounted on black fabric panel in black frame 8" x 18". Six subjects available $30.00 each. Send for descriptive folder.

DECORATIVE BRASS ENGRAVINGS
90 Oak Street, Stoneham, Ma. 02180

Sail a tall ship
to small Caribbean islands.
6 or 14 days from $290.
Write for free Adventure Booklet.
Box 120. Dept.226 Miami Beach, Fla. 33139.
Windjammer Barefoot Cruises

Celebrate July 4th & ALL Special Events

CARBIDE CANNONS

AS LOW AS 9.95

MAMMOTH CANNON SHOOTS WITH TERRIFIC BOOM HEARD FOR BLOCKS! Rugged, heavy duty cast iron. Lasts a lifetime. Many in use for 50 years & firing as good as new. Handsome den, mantle or rec room decoration when not in use. **Hundreds of shots for few cents.** Uses carbide. Authentic design. Machined brass mechanism for easy loading & firing. *Modern World War II cannons have heavy-duty* rubber tractor wheels. **Four models. The bigger the cannon the louder the noise. Prompt money back guarantee. ORDER NOW - limited supply.** Send check or money order. **Your order shipped same day received.** Not sold in Michigan.

Modern 60mm Cannon. 9" Long. 2 Tractor Wheels	$ 9.95
Modern 105mm Cannon. 17" Long. 4 Tractor Wheels	$19.95
World War I Cannon. 17" Long (shown)	$16.95
Modern 155mm Cannon. 25" Long. 8 Tractor Wheels	$25.95
Carbide Ammo. About 500 shots	$ 2.50

Add $1.75 Shipping & Handling Each Cannon

Johnson Smith Co., 35075 Automation, Dept. 681, Mt. Clemens, Michigan 48043

FREE! Catalog of 1800 Novelties, Tricks, Jokes, Odd Scientific, Hobby and Fun Items.

by Oliver A. Houck, *National Wildlife*, August 1975
"Army Corps of Engineers: Caught in Midstream" by Steven Slade, *Nation*, September 6, 1975
"Wetlands: Denial of Marco Permits Fails to Resolve the Dilemma" by Luther J. Carter, *Science*, May 14, 1976

Tibet (p. 78)
Tibetan Civilization by R. A. Stein, Faber and Faber (London), 1972
Tibet's Terrifying Deities by Fokke Sierksma, Charles E. Tuttle (Vermont), 1966
Seven Years in Tibet by Heinrich Harrer, E. P. Dutton & Co., Inc., 1954
Dalai Lama and India, edited by A. V. Rajeswara Rau, Hind Book House (New Delhi), 1959
From the Land of Lost Content by Noel Barber, Houghton Mifflin Company, 1970

James Thurber (p. 86)
Thurber by Burton Bernstein, Dodd, Mead & Company, 1975
The Clocks of Columbus: The Literary Career of James Thurber by Charles S. Holmes, Atheneum, 1972
The Thurber Carnival by James Thurber, Harper & Brothers, 1945
Men, Women, and Dogs by James Thurber, Dodd, Mead & Company, 1975

Limb Regeneration (p. 94)
Regeneration in Animals and Related Problems, edited by V. Kiortsis and H. A. L. Trampusch, North-Holland Publishing Co. (Amsterdam) 1965
Organ Regeneration in Animals by L. V. Polezhaev, Charles C. Thomas, Publisher, 1972
Regeneration by S. Meryl Rose, Appleton-Century-Crofts, 1971
"Wound Healing" by Ross Russell, *Scientific American*, June 1969

Inaugurations (p. 101)
Presidential Inaugurations: A Selected List of References compiled by Ruth S. Freitag, The Library of Congress, 1969
Washington: Village and Capital (vol. 1), 1962; *Capital City* (vol. 2), 1963; by Constance McLaughlin Green, Princeton University Press
The Living White House by Lonnelle Aikman, White House Historical Society with the cooperation of the National Geographic Society Special Publications Division, 1966

Ready to Assemble and Finish 18th Century Furniture

Queen Anne Lowboy
Original Circa 1750, New England

One of 21 Bartley classics, in hand crafted solid mahogany, oak or cherry. Totally authentic in design and beautifully constructed. Each kit is easily assembled and finished in your own home without tools. All pieces also offered completely assembled and hand finished. A $5.00 coupon included with catalogue.

A HENRY FORD MUSEUM REPRODUCTION

Please send me your illustrated catalogue of 18th century antique furniture reproductions available in kit form or hand finished. I am enclosing $1.00 to cover postage and handling.

Name _____
Address _____
City/State/Zip _____

The Bartley Collection, Ltd.
747 Oakwood Ave., Dept. S-32, Lake Forest, Ill. 60045

SHIP MODEL CATALOG
80 pages of Ship and Gun Kits. 190 pictures. Fittings, Plans, Books, Tools, Engines. 1976-1977 Edition.
$1.00 postpaid
(refundable with first order)
James BLISS & CO., INC. Model Dept. SI Route 128 Dedham, Mass. 02026

NATURE EXPEDITIONS and Journeys of Discovery

Summer 1977
Afghanistan and Persia
South America • East Africa
Alaska and the Pribilof Islands
Galapagos Islands • Nepal
Scotland • Hawaiian Islands
American West

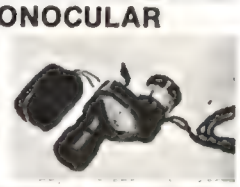
Vacations with education for the non-specialist in anthropology, natural history and nature photography to unique environments of the world.
Optional college credit through University of San Francisco
For information, write
Nature Expeditions International • 4546 El Camino Real, Suite I
Box 1173 • Dept. SS • Los Altos, CA 94022 • (415) 941-2910

AMAZING & HARD-TO-FIND SCIENCE BUYS!
ALTERNATE ENERGY • SPACE AGE • HOBBIES

NEW WIDE FIELD TELESCOPE
Enjoy clearest, brightest, most spectacular wide angle views of stars, moon, comets with our unique, easy-to-use portable 4¼", f/4 Newtonian reflector. Only 17", 10 lb.! Take it anywhere.
No. 2001KS.$149.95 Ppd.
There is no other telescope like it.

KNOW YOUR ALPHA FROM THETA!
Listen to your brainwaves for greater relaxation, concentration. Ultra-sensitive headband, no messy creams. Completely safe. Comp. to costlier models. Instruc.
No. 1635KS...$149.50 Ppd.
"STARTER" UNIT No. 71,809KS.....$55 Ppd.

SAVE 50%! 8 x 20 MONOCULAR
Top quality Spy Scope, a $30 value, now $14.95! Special purchase saves you 50%. 100% coated optics; 393 ft. field of view. Only 2 oz.—stores in pocket, purse, glove box.
No. 1568KS..$14.95 Ppd.

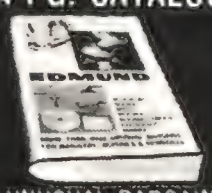


ELECTRONIC DIGITAL RAIN GAUGE
. . . never needs emptying, measures rain up to 100-ft. away by tenths of an inch up to 999.9" and empties itself. Push indoor counter's reset button, start new counting period. Req. 9v batt. (not incl.).
No. 72,165KS$49.95 Ppd.

NASA-CHOSEN FOR APOLLO/SOYUZ
The Astronauts used this super 20X60 binocular (modified) to view Earth! Big 60 mm objective lenses; 173-ft. field of view at 1000 yds. Relative brightness, 9.0. Fully coated optics, more!
(9¼x8½"; 47.5 oz)
No. 1556KS.....$99.95 Ppd.

SUPER POWER FOR ANY AM RADIO
Antenna assist has pulled in stations 1000 miles off! No. wires, clips, grounding. Solid state—uses no elec., batts., tubes.
No. 72,095KS $19.95 Ppd.

GIANT FREE 164 PG. CATALOG



4500 UNUSUAL BARGAINS FOR HOBBYISTS, SCHOOLS, INDUSTRY

EDMUND SCIENTIFIC CO.
300 Edscorp Bldg.
Barrington N.J. 08007
America's Greatest
Science • Optics • Hobby Mart

COMPLETE AND MAIL COUPON NOW

EDMUND SCIENTIFIC CO. 300 Edscorp Bldg., Barrington, N. J. 08007

AMERICAN EXPRESS BANKAMERICARD master charge

☐ SEND FREE 164 PAGE CATALOG "KS"

Charge my ☐ American Exp. ☐ BankAmericard ☐ Master Chg.

Interbank No. _____
Card No. _____
Expiration Date _____

30-DAY MONEY-BACK GUARANTEE. You must be satisfied or return any purchase in 30 days for full refund.

Send me the following:

Stock No.	Quantity	Price Ea.

Add handling charge $_____1.00
Enclosed is ____check, ____M.O. in amount of $_____

Signature _____
Address _____
City, State, Zip _____

Smithsonian highlights

National Portrait Gallery
"The President's Medal" is a display of items from the inaugurations of Presidents from George Washington to James Earl Carter. The exhibition comprises more than 200 objects in the first inaugural medallic survey ever assembled—opens January 15.

"Abroad in America," the Portrait Gallery's highly praised Bicentennial exhibition, continues through January 30. The show documents the reactions of foreign visitors to the new country through portraits, landscapes, maps, diaries, letters and photographs.

Winter Museum Hours
The Smithsonian museums are open 10 A.M. to 5:30 P.M. daily. The Zoo is open 9 A.M. to 4:30 P.M. seven days a week, and the Anacostia Neighborhood Museum from 10 A.M. to 6 P.M. weekdays and 1 to 6 P.M. weekends. **During inaugural festivities, January 18-22, most Mall museums are open until 9 P.M.** Call (202) 381-6264 for information.

Astronomy Lectures in Arizona
The Smithsonian's Mt. Hopkins Observatory is sponsoring a series of ten free public lectures at Green Valley Recreation Center in Green Valley, Arizona. The series begins January 7 and continues through March 11. For information about topics, speakers, dates and times, call the Observatory at Amado, Arizona (602) 792-6741 or 398-2432.

Special to Smithsonian Associates
Upon arrival at the Smithsonian, members are invited to register at the Associates Reception Desk, located in the Smithsonian castle on the Mall. Here, from 10 A.M. to 4 P.M., seven days a week, a special orientation packet may be obtained from a staff prepared to assist you. A lounge area is also located in this building.

Luncheon is available to Associates seven days a week in The Court, the new dining room for members, located on the ground floor of the Museum of Natural History.

Associates planning a future trip to the Smithsonian may write or call for advance information: Associates Reception Center, Smithsonian Institution, Washington, D.C., 20560; telephone (202) 381-6264. Lists of museums in the original 13 states may be obtained by writing the Museum Reference Service at the same address.

If you have misplaced your membership card, the Associate Receptionist in the castle will be happy to issue a replacement upon presentation of your SMITHSONIAN magazine address label. Membership cards are required for discounts in the museum shops and luncheon in The Court.

Archives of American Art
"Artists and Writers in America: Some Relationships" demonstrates the interaction of visual and verbal expression by examining friendships between writers and painters. The bond between Thomas Cole and William Cullen Bryant is a legendary one, and the pattern repeats itself throughout the 19th and 20th centuries. Photographs and documents from the Archives' permanent collection reflect the theme of such relationships as they have existed over the past 150 years. The items are shown in the Archives Gallery, first floor of the National Portrait Gallery—opens late January.

National Collection of Fine Arts
"Recent American Etching" includes more than 40 etchings, mezzotints and aquatints by contemporary American painter-printmakers. Represented in the show are Jasper Johns, Jim Dine, Helen Frankenthaler, Alex Katz and Robert Motherwell—opens January 21.

Hirshhorn Museum and Sculpture Garden
A classic example of Maya-Toltec sculpture, the Chac-Mool, considered to be a national treasure of Mexico, is on exhibition on the third floor of the museum. The show, "Chac-Mool: A Bicentennial Loan from Mexico," also marks the first public showing of 17 smaller Mesoamerican works from the Hirshhorn collection —through March 5.

Divisions of Performing Arts and Musical Instruments
- The Jazz Heritage series presents Al Haig, Roland Hanna and Stanley Cowell playing solo jazz piano, January 9, 4:30 P.M. free workshop, 8 P.M. concert, Baird Auditorium, Museum of Natural History.
- Ars Musica (Ann Arbor) presents a program of 17th- and 18th-century music for large chamber ensembles, January 17, 8:30 P.M., Hall of Musical Instruments, Museum of History and Technology.
- Louis Bagger plays harpsichord, January 24, 8:30 P.M., Hall of Musical Instruments, History and Technology.
- The Theater Chamber Players present works by Debussy, Schubert and Kolb, January 31, 8:30 P.M., Baird Auditorium, Museum of Natural History.

Discounts are offered to senior citizens, students and Resident Associates. For information, call (202) 381-5395.

Musical Weekend in May
The sixth annual Musical Weekend cosponsored by the Division of Performing Arts and Friends of Music at the Smithsonian is scheduled May 13-15. Included in the festivities are a dinner in the historic Smithsonian castle, a performance at the Kennedy Center followed by a champagne reception, a musical reception at one of Washington's elegant embassies, tours of museum exhibitions and a concert played on antique instruments from the Smithsonian's collection. For reservations write: Musical Weekend, Museum of History and Technology, Room 4123, Washington, D.C. 20560.

Puppet Theater, Arts and Industries Building
"The Sorcerer's Apprentice" and "Peter and the Wolf" continue through January 8. The theater then closes for two weeks in preparation for the opening of "Beauty and the Beast" January 19. For information, call (202) 381-5395.

Contributing Membership
Contributing Members of the Smithsonian Associates support the Institution's work in education, research and scholarship. There are three categories of membership: supporting at $50, donor at $100, and sustaining at $500. Among the special privileges offered to contributing members are:

- illustrated exhibition publications by Smithsonian scholars
- invitations to selected previews of major exhibitions
- the annual report from the Secretary of the Smithsonian

Membership is tax deductible within the limits of the law. For information, write Contributing Membership Program, 1208 A & I, Smithsonian Institution, Washington, D.C. 20560.

Smithsonian Institution
Traveling Exhibition Service
Several shows on American culture are touring the country as part of the Traveling Exhibition Service. Among them:

- "American Prints from Wood," Memphis, Tennessee, Brooks Memorial Art Gallery, January 8-February 6. The exhibition includes 112 prints tracing the development of the woodcut and the wood engraving in American art.
- "American Eagle: Symbol for Survival," Stamford, Connecticut, Stamford Nature Center, January 1-30. This photographic exhibition explains why the eagle was chosen as our national emblem, discusses its place in other cultures and emphasizes its current environmental status.
- "American Agriculture: A Continuing Revolution," Mississippi State, Mississippi, University Union, January 15-February 13. The exhibit traces three agricultural revolutions in this country—the horse-power revolution, the mechanized revolution and the scientific revolution.
- "Blacks in the Westward Movement," Los Angeles, California, Southwestern College, January 1-30. The show traces the many roles played by blacks in settling the West.

Exhibitions from the international front currently on view in various parts of the country include:

- "Antwerp Drawings and Prints from the 16th and 17th Centuries," Corpus Christi, Texas, Art Museum of South Texas, January 22-February 27.
- "Icons from the Orthodox Church Museums of Finland," Miami, Florida, Metropolitan Museum and Art Center, through February 2.
- "Treasures of London," Portland, Oregon, Portland Art Museum, January 22-February 27.
- "Edvard Munch: The Major Graphics," Washington, D.C., Dimock Gallery at George Washington University, through January 14.

For information on bringing a SITES exhibition to your community, write: SITES, Smithsonian Institution, Washington, D.C. 20560 or call (202) 381-6631.

Regional Program Comes to Milwaukee and Detroit
The National Associates regional program comes to Milwaukee January 29-February 6 and Detroit February 5-16. Cosponsors in Milwaukee are the Milwaukee Art Center, the Public Museum and the Performing Arts Center. In Detroit, cosponsors are Cranbrook Educational Community and the Detroit Institute of Arts. Smithsonian events include:

- A concert of 18th- and 19th-century music performed by the Smithsonian Chamber Players on antique instruments. Workshops on instrument making and conservation are open to Associates.
- A lecture by Paul Desautels, curator of gems and minerals at the Smithsonian, on the exhibit "Fit for a Queen: Selections from the National Gem Collection."
- The opening of the Archives of American Art exhibition, "The Artist in His Studio," and a related lecture by Dennis Barrie, Regional Director of the Archives.
- A lecture by art historian Ivana Spalatin on the exhibition, "Naive Art in Yugoslavia."
- Photography workshops and the presentation of a film, "Art in Nature," by Kjell Sandved, Smithsonian photographer.
- A lecture by Charles Millard, curator at the Hirshhorn Museum and Sculpture Garden.

National Associates in the Detroit and Milwaukee areas should have received invitations by this time. For information, write: National Associate Program, Smithsonian Institution, Washington, D.C. 20560.

"Escape from the ordinary"®

For men and women . . .

Just about the nicest thing you can do for your feet!

Genuine sheepskin slippers.

Your feet take a lot of punishment every day. They really deserve the soft, warm comfort that our sheepskin slippers provide. All you feel is a continuous blanket of natural fur. It cushions each step you take and protects your feet from cold, drafty floors.

A unique luxury from Great Britain.

These slippers are made for us in England by a firm that's been producing similar footwear for over 100 years. Every detail from the soft, sueded sheepskin uppers to the specially tanned soles (for long wear) reveals an obvious concern for quality. We honestly believe they're the finest slippers of their kind on the market today.

Thick fleece provides comfort and warmth.

Try 'em yourself at home.

Order your slippers today. When they arrive put them on your own two feet and really test them. If you aren't completely satisfied just return them to us postage prepaid for a full refund.

Color: Light brown. Men's sizes: 7-13½. Women's sizes: 4-10½. **$23.00.** Please add $1 for postage and handling.

Norm Thompson
Dept: 02-39
1805 N.W. Thurman
Portland, OR. 97209

Order TOLL FREE anytime 800-547-6712
(Excluding Oregon, Hawaii, and Alaska)

		qty.	size
Sheepskin slippers:	Men's		
	Women's		

☐ Check enclosed. Charge to my:
☐ BankAmericard. ☐ Master Charge.

Card #_____

Interbank #_____ Exp. Date_____

Signature X_____

☐ Send FREE "Escape from the ordinary"® color catalog. Save up to ⅓ on exclusive fashions, sports equipment, and unique items for the home.

Name_____

Address_____

City_____ State_____ Zip_____

Travel Benefits for Smithsonian Associates

Three different categories of travel are available to Smithsonian Associates. For a brief description of Foreign Study, Domestic Study and Foreign Charter tours, see the July issue. Tours are announced exclusively in SMITHSONIAN. Write addresses below for additional information about a specific trip.

Foreign Charter Tours

Mexico City and Yucatan—January 1-12, February 5-16, November 5-16 or November 19-30: A study program in Mexico City concentrating on Aztec and Toltec cultures; visits to the Mayan ruins of Chichén-Itzá, Uxmal and Palenque (originates in Mexico City) • **Australia and Tahiti**—April 11-May 5: Sydney, Melbourne, Canberra and Papeete; "lifeseeing" seminars and excursions into the countryside; choice of side trip to Great Barrier Reef, or Adelaide overland to Alice Springs, or Tasmania and Southern Australia (originates in San Francisco) • **Istanbul and Asiatic Turkey***—April 18-May 2 or October 10-24: An adventure tour including a five-day program on Byzantine and Ottoman Istanbul, followed by choice of travel seminars to Aegean Turkey, Cappadocia or the southern coast • **Russia***—May 9-23 or October 3-17: The Bolshoi, Moscow Circus, Hermitage; schools, factories and housing in Moscow, Leningrad and Tallinn • **Poland***—May 16-30: "Lifeseeing" and museum seminars in Warsaw; travel seminars to Mazurian Lakes, Gdansk, Malbork in northern Poland or Sandomierz, Zakopane and Cracow in southern Poland • **Paris and Provence***—May 23-June 6, September 26-October 10: Paris plus Avignon, Arles, Nîmes and Aix-en-Provence; museum seminars at the Louvre and Jeu de Paume; walking tours, excursions to the Loire, Chartres and Vaucluse • **The Trans-Siberian Express**—June 6-28: Fly from Seattle to Tokyo for an adventure tour on a steamer to Nahodka and train to Khabarovsk, Irkutsk and Lake Baikal; choice of travel seminars to Samarkand, Bukhara and Tashkent or the cities of old Russia • **Great Britain***—July 25-August 8 or September 12-26: The National Gallery, the British Museum, Tate, Victoria and Albert; London walking tours; choice of excursions to the English countryside; the best of London theater • Low cost of tours includes first-class hotels, most meals, sightseeing, lectures, theater tickets and air fare. Foreign tours are heavily subscribed, so write early for additional details concerning a specific trip to Smithsonian Associates Travel Program, A&I 1270B, Smithsonian Institution, Washington, D.C. or call (202) 381-5635 for information. *Optional predeparture courses will be available for those who are interested.

Domestic Study Tours

South Texas Wildlife—January 22-30: Explore three beautiful and varied wildlife refuges at Aransas, Laguna Atascosa and Santa Ana • **Baja Whale Watch**—Feburary 10-18: Observe gray whales and marine life from San Diego to San Ignacio Lagoon aboard a chartered sport-fishing boat; study the natural history of the Baja coast and islands • **Yellowstone in the Snow**—February 25-March 6: Rainbows in the mist of Old Faithful and wintering herds of elk and buffalo create a photographer's paradise • **New Orleans and Acadiana**—March 7-14: Learn about the history, architecture, cuisine and jazz of New Orleans and the French influence on Cajun country • **NASM Weekend**—March 25-27: Special program with museum curators to explore the galleries of the new Air and Space Museum • **San Antonio Festival**—April 21-29: Enjoy this colorful celebration highlighting the blend of Anglo and Spanish cultures in this historic city; also visit La Grange and Austin • **Chesapeake Bay Cruise**—May 7-14: A study of this historic bay, including Annapolis and Williamsburg, with stops at islands and harbors • **Colorado River Trip**—May 20-30 or June 3-13: An exciting trip through the Grand Canyon with emphasis on ecology in May and river adventure history in June • **Yosemite High Country**—June 4-13: Explore high back country, under guidance of Yosemite Institute staff, in small groups suited to individual interests and hiking ability • **Washington "Anytime" Weekend**—Visit the nation's capital and tour the original Smithsonian building. Spend two nights at Loew's L'Enfant Plaza Hotel (reservations required ten days prior to weekend) • Write Associates Travel Program, A & I 1270B, Smithsonian Institution, Washington, D.C. 20560 or call (202) 381-5635 for information.

Foreign Study Tours

Far East—February 11-March 7: Singapore, plus a nine-day Indonesian cruise; in-depth tour of art and archaeology in Thailand and a visit to Hong Kong, with lectures by Mrs. Kenneth Young • **Jordan-Jerusalem**—March 8-31: Archaeology in Jordan for one week; two weeks of historic sites in and near Jerusalem (accommodations and study at St. George's College) • **Russia**—June 1-22: Emphasizing art history in Georgia and Armenia • **Baltic, Norway and the Fjords**—July 30-August 18: Cruise on the *Argonaut* to Sweden, Estonia, Russia (Leningrad), Finland; spend a week in the fjords of Norway • **The Isles of Britain**—August 19-September 3: Cruise aboard the *Argonaut* from Edinburgh at Festival time to the Orkney, Hebrides and Scilly islands, Northumbria, northern Scotland and Wales • Write Miss Bliss Schumann, Foreign Study Tours, SI 123, Smithsonian Institution, Washington, D.C. 20560 or call (202) 381-5520 for information.

By S. Dillon Ripley

State of the Smithsonian: the Secretary's annual report

The Institution's Bicentennial exhibitions reminded all who saw them of the nation's special qualities

Those of you who were Associates last January will remember that in my message to you I treated the theme of growth—once synonymous with "good" but now being questioned on all sides—and what the portents were for institutions such as the Smithsonian. This time I would like to review the year of the Bicentennial and our reasons for taking pride in our accomplishments after nearly ten years of preparation.

It was a year in which a new Smithsonian museum, the National Air and Space Museum (SMITHSONIAN, June and September 1976), opened July 1 and played host to two million visitors in its first 49 days of existence, surely a record of some kind.

It was a year in which we successfully looked backward a hundred years, with the opening of "1876: A Centennial Exhibition" (SMITHSONIAN, May 1976), a simulacrum of the great Philadelphia Centennial Exposition, using many of the same materials and displaying them in the building on the Mall originally built to house the trainload of objects given to the Smithsonian when the Philadelphia "show" closed. After a year and a half of the most painstaking restoration and refurbishing, the building was reopened on May 10, 1976 (one hundred years to the day from the opening in Fairmount Park), complete with carriages, prayers, the "Hallelujah Chorus," a release of pigeons and the John Philip Sousa music composed for the original occasion. Both of these great museum exhibits—the one celebrating the achievements of America's first hundred years, the other celebrating the triumphs of American technology in our second hundred years—create an atmosphere of excitement, of sheer pleasure and contagious enthusiasm.

Nor were these all. The rest of the Smithsonian celebrated, too: each museum or bureau with a triumphant series of exhibitions, the best Folklife Festival ever, and a marvelous array of portfolios, courses, lectures and traveling exhibitions, which brought some part of the Institution to Associates and others in every section of the country. Truly, the Bicentennial year was a triumph for our collections, the justification of all that has gone before. These magnificent exhibitions reminded us of our national esprit and of our special human qualities—innate curiosity, combined with memory, and the insatiable will to discover.

And the people came. Several years ago we predicted that there would be a vast turnout of visitors during the Bicentennial summer. Perhaps the expectations of the business bureaus were overly aroused, for the final city figures and those of hotels, motels and so on, were lower than expected last spring. But the Smithsonian visitation, after a rather slow start, picked up steadily after the glorious Fourth; and indeed in the last week of July and the first weeks of August, for example, our visitors were up a full 20 percent over the year before. But the pattern of their coming seems to have been different from that of other years. The number of those using campers, trailers or backpacks, camping out of town somewhere at night and spending the day on the Mall—even bringing their own food—was certainly greater. The National Park

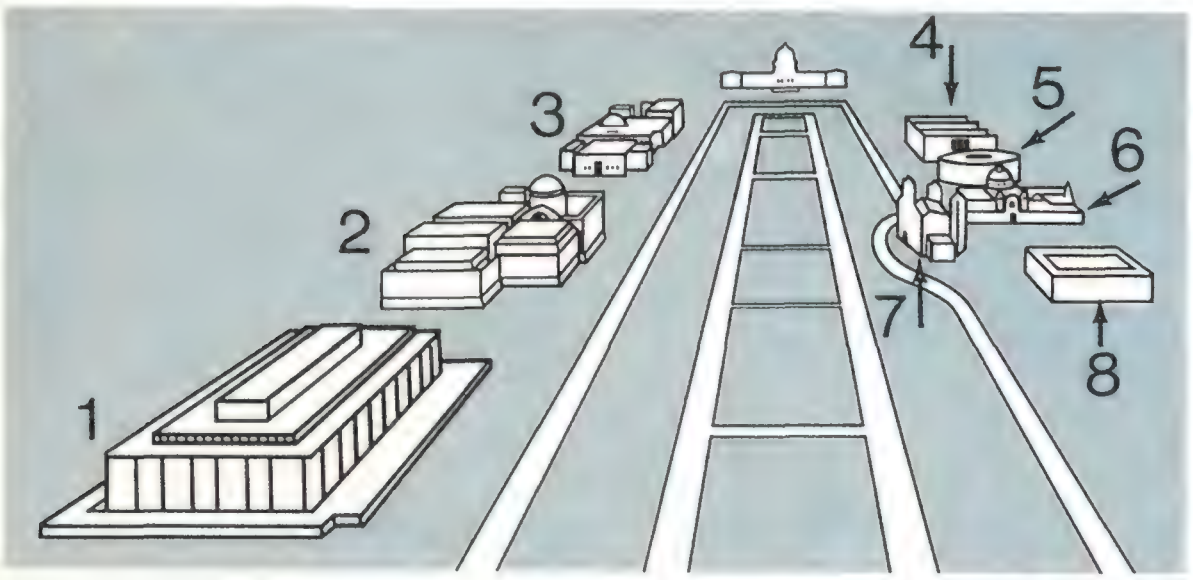
Statue of Joseph Henry, Institution's first Secretary, stands before the "castle," its first building—designed by James Renwick, completed in 1855.

Service seems to agree with us: that visiting was heavy but the manner has changed.

Certainly this Institution is proud to be part of Washington, and proud, too, to be able to welcome visitors from everywhere to the great collections which make us the "Magnet on the Mall." The original Act of Congress of 1846 includes the words: "All objects of art and of foreign and curious research, and all objects of natural history, plants, and geological and mineralogical specimens belonging to, or hereafter to belong to the United States . . . shall be delivered . . . and shall be arranged in such order, and so classed, as best to facilitate the examination and study of them, in the building . . . for the Institution."

By 1857 it had been definitely settled that Congress would make the necessary appropriations for the maintenance of a museum. As Paul Oehser has written in his book on the Smithsonian (*Sons of Science,* 1949), and as the early Annual Reports of the Institution amply demonstrate, Joseph Henry, the first Secretary, "would rather have seen the museum separate from the Smithsonian. He did not relish the idea of having to depend on annual government appropriation for Smithsonian activities. It would, he thought, 'annually bring the Institution before Congress as a supplicant for government patronage, and ultimately subject it to political influence and control.' He wanted the Institution to 'mingle its operations as little as possible with those of the general government. . . .'" But that was not to be. Under the original Act quoted above, the Smithsonian was specifically charged with the museum function and so, by 1858, an appropriation of $4,000 was made for the arrangement and care of the national collections. This sum, like the size of the collections and the annual number of visitors, has been on the increase ever since.

By 1877 it was obvious (since the Philadelphia Centennial, for which the Smithsonian had played a leading part in arranging the government exhibitions, had resulted in a shower of gifts to the Institution) that additional space must be provided. This was the genesis of the Institution's second structure, the Arts and Industries Building, as it is now called. As the Regents of the time pointed out to the Senate, it would be necessary for the nation to pay for the maintenance, care and upkeep of these national collections. Echoing them, Senator Hiester Clymer, who introduced the bill appropriating construction funds for the new building, declared: "It may not be disputed that the acceptance of them [the gifts] by the Government imposes an obligation that they shall be pre-



Fred Maroon's dawn view of Mall: (1) History and Technology; (2)

Natural History; (3) National Gallery of Art (under separate Board of Trustees); (4) Air and Space; (5) Hirshhorn Museum-Sculpture Garden; (6) Arts and Industries; (7) the castle; and (8) the Freer Gallery of Art.

served and exhibited for the gratification and instruction of the people. . . ."

Public instruction has been the cornerstone of policy for every generation of Regents and Secretary alike. And for the purposes of public instruction, whatever the means, the need for continuing federal support is clear. Similar sentiments were expressed in Congress and by President Theodore Roosevelt in 1905, when Charles Lang Freer indicated that he would give his collections and funds for a building to be part of the national heritage. Roosevelt, writing to the Board of Regents, urged the gift upon them: "All that is asked of the government or the Regents of the Smithsonian now is that they shall accept this magnificently generous offer . . . Congress will have to take some steps to provide the comparatively small sum necessary to take care of what will be a national asset . . . I hope the Regents will feel warranted to close with the offer; for they are the national guardians of such a collection."

Congress, in subsequent years, has often reaffirmed this principle, as in the Act of May 17, 1938, describing the purposes of the National Collection of Fine Arts; in Public Law 722 of 1946 (establishment of the National Air Museum); in Public Law 443 of 1962 (establishment of the National Portrait Gallery). All echo the words of Joseph Henry in 1855: "The principal aim, therefore, in taking charge of all the specimens is not to swell the Smithsonian collection, but to preserve them from destruction, and to render them immediately available to science [earlier, besides natural history specimens, he mentions "a choice collection of specimens of engravings by the old masters"—who were they, I wonder?] with the hope that Congress will, at some future day, make a liberal appropriation to support a national collection of which these will form the nucleus."

And so it has proved, for the Congress has indeed taken the Smithsonian most seriously, as a special trust responsibility to which it pledged "the faith of the United States" in 1836, and has been generous in its stated purposes to improve and protect the national collections.

In this connection, it has always been hoped that a "liberal distribution of the duplicate specimens should be made to societies and other establishments in this country and abroad" (quoting Henry's ninth Annual Report, 1855). Although Secretary Spencer Baird, who followed Henry, attempted to furnish material to a number of early scientific societies in this country, later developments in scientific methods, requiring series of duplicate specimens for certain studies, somewhat hampered the fulfillment of this ideal concept. As a result, the Smithsonian has never been able freely to open up its "riches" and lavishly distribute duplicates to kindred museums. Nevertheless, sensible exchanges, trade-offs and deposits, particularly in the scientific fields—but also in the art field—are made from time to time, but always with committee or commission approval, and sometimes only after specific scrutiny by the Regents.

Exhibitions shared with the states

It has always seemed regrettable that objects of great importance or exhibit potential were not more plentiful, for every year the Institution is petitioned to start a satellite museum here or there in the country at large. But there are simply not enough objects of exhibit quality to go around. That is partly why the Smithsonian's Traveling Exhibition Service has come into its own, as a source of surrogate exhibitions which can be shared with additional millions in the 50 states. And this Bicentennial year has been a notable one for the Service, with 200 exhibitions traveling to 48 states. Dennis Gould, the director of SITES (Smithsonian Institution Traveling Exhibition Service), deserves great credit for his persistence and the ability of his organization to deliver on time. We estimate that these exhibitions alone have been seen by more than eight million people in this past year (a condensed schedule is included in the "Smithsonian highlights" section of the magazine every month).

Even so, our collections continue to increase in number and our demands for space to proliferate. As I wrote in last year's annual report (SMITHSONIAN, January 1976), "museum keepers know that the supply of objects, whether man-made or great natural objects such as whales or pandas, is also finite in number." We continue to be offered many things. We can turn things down, as I reported last year, or we can redirect them to places which seem more appropriate—especially, for example, objects of preeminent state interest, which should go to state institutions. But there are always objects which fit in with or fill gaps in, our own collections—and these we continue to receive.

Secretary Ripley as tintyped by the photographer in "1876" exhibition.

Last year I wrote that one of the things we would dearly love to acquire for our transportation collection was a "donkey" locomotive as its absence left a serious gap in our history of railroad evolution. Having heard that these miniature, narrow-gauge shunting engines may still sometimes be found rusting away in some Southern pine-forest logging camp, I appealed in these pages to the big lumber companies.

But the answer to my prayer came not from the busy giants of the lumber industry, but from Mr. Gerald M. Best of Beverly

The new Victorian Garden is a perfect setting for the romantic old castle.

Hills, California. All these years he has preserved and lavished attention on "Olomana," a donkey engine (vintage 1883) from the Island of Maui in Hawaii. Mr. Best has promised that he and his wife will give it to us, and so "Olomana" will take her rightful place beside the great Southern locomotive, No. 1401, the Seattle cable car and "Pioneer," our wood-burning locomotive of 1851. It will be interesting to see whether our curators can reconstruct the voice of "Olomana" on tape, to ring out every so often and amaze the children of all ages who throng Railroad Hall and are so enraptured by the thunder of the Southern locomotive, its voice including the word "Boooaard" among the roars, and the mournful whistle echoing in the distance at the end.

And yet all these objects take care and conservation. Our paramount need is still a museums support facility in nearby Maryland, on land already in public ownership, which will give us the conservation, storage and work areas that make collections come to life. Without this facility, and without an appropriate library for our History of Science collections, the nagging dilemma will continue: whether to accept collections with inadequate facilities to house them and gradual deterioration as a result, or to reject needed materials and leave them to lie moldering and rusting somewhere else.

But what we have done this past year has been a triumph. The quality and style of exhibitions all over Washington have been an appropriate tribute to the Bicentennial, and have indeed made this city a focal point in a way that nothing else could have done to illuminate the occasion. As mentioned earlier, two exhibitions have beyond their separate subject matters a common theme. One is the creation of the great Air and Space Museum with its extraordinary exhibit of *fact,* which in truth outdoes fiction. The building and the settings in which Man's conquest of air and space is depicted are almost as handsome—and as symbolically diverse and sophisticated—as the objects themselves. This is highly appropriate, since the history of air and space involves technological design and inventiveness of the first order. This, then, is an epitome of the last 80 years, give or take a few, and it is something of which the United States can be justly proud.

The "1876" exhibition similarly tells us what we were most proud of 100 years ago. It is the history of the development of the United States as we conceived it at that time, and it gives us a sense of where we thought the priorities lay.

Another theme which ran through the exhibitions had to do with the discovery of America by foreigners and their impressions of the new-found continent and its

peoples. Thus, at the National Gallery of Art, there was a superb exhibition, "The European Vision of America," organized by Hugh Honour (SMITHSONIAN, February 1976). Here one could delight in the marvels, some of them fanciful, of the new world across the sea as seen by artists and naturalist draftsmen. In the same vein, but in a somewhat later context, the National Portrait Gallery's "Abroad in America" was a triumphant survey of the reactions of 18th- and 19th-century travelers to the United States. As John Russell wrote in the *New York Times,* "Nothing in American museum life is quite like the exhibitions at the National Portrait Gallery. . . . They are about people . . . brought alive by paintings, photographs, objects and letters which document what they said, what they did, and what they saw. . . . What we experience at the National Portrait Gallery is resuscitation in depth." It is a great show, which more than a quarter of a million visitors have already seen, and it will continue until the end of this month.

Still another theme might be described as what America has done to the people who left their homelands to come here. The Hirshhorn Museum had a fascinating exhibition, "The Golden Door" (SMITHSONIAN, May 1976), which surveyed the artists who emigrated to America, what they then proceeded to do in the Land of Opportunity, and how it managed, often subtly, to affect their style. Similarly, a monumental exhibit at the Museum of History and Technology called "A Nation of Nations" tells us about immigrants in general—who came, when, where from, and where they went. In the process we can see how ethnic roots have been preserved, but at the same time how the land and the setting inevitably have remolded customs and traditions. Finally, the homogenization of the late 20th century is shown in glaring detail, but still with ethnic variety—for example, a sign for "Goldberg's Pizzeria" (SMITHSONIAN, October 1976).

A fourth exhibit based on the same theme has been the major Bicentennial exhibition at the National Collection of Fine Arts, "America as Art." Here is a sensitive interpretation of the growth of an indigenous art in America, of the evolution of local character in opposition to European values. Here landscape became a romantic notion, evoking moral values and finding philosophic truths in nature. In a later stage there is shown the paradox of sympathy for the "noble savage" coupled with the frenzied exultation of frontier conquest. Still later comes urbanism, the masses, the new realism—accompanied by the growth of a new liberalism provoked, perhaps, by vestiges of transcendentalism and moral superiority. At the end there is something of the current struggle of artists to decide how to escape homogenization, to develop an identity out of uniformity.

A variation on this theme could be described as what people have done to the land itself, and here the Museum of Natural History has presented an ecological exhibition which graphically depicts changes in the environment of Washington, D. C., taken at a point where Rock Creek empties into the Potomac River. Beginning some 10,000 years ago when the forest was primeval indeed, with tree boles of sycamores and other hardwoods as large as redwoods, down through first cultivation by native Americans, to the present park-like setting with benches and, also, litter, rats and sparrows, it is all there—a pano-

Newest of Smithsonian museums on the Mall is Air and Space, opposite the National Gallery. It opened on July 1, has been thronged ever since.

rama of change pointing to a wholly uncertain future.

Other museum exhibits have taken as a theme historic moments in time, showing a stage in some cultural succession, or a glorious moment perceived and now lost. Thus the Freer Gallery chose to represent something of the culture of Asia in 1775, as depicted in painting. All over the world the late 18th century had vigor and style, and so it was in India, China and Japan. The exhibit was exquisite in its selection and refined in taste. But if there are intimations of 20th-century revolutions there, they escaped me.

An exhibition celebrating a moment perceived and lost was "The Eye of Thomas Jefferson" at the National Gallery of Art (SMITHSONIAN, June 1976). The objects brought together represented all the varied influences of the art and culture of Europe, a kind of impressionistic Grand Tour, which might have influenced Jefferson as a man for all seasons. The exhibition was a glorious assemblage of objects of the time, of the surroundings of an enigma—an aristocrat and an elitist who could be a violent revolutionary in a time when revolutionaries tolerated gentlemen and esthetes among their company. How was it possible? It is too romantic for today. The moment has been lost in the swirl of history, and we can view such diversity of style and character with pure nostalgia, convinced that we will not see such times or such heroes again.

Then there have been small special exhibitions sent from abroad to honor the Bicentennial. One of them reached the Museum of History and Technology. It was an exhibit sent over especially to mark the visit of the King and Queen of Spain, but one which had taken years to plan, an exhibit about Columbus with artifacts associated with his voyages. There was the great Juan de la Cosa map of 1500, never before seen outside Spain, painted on a sheepskin as a report to his king and queen on the new hemisphere. There was Columbus' copy of Marco Polo's book about his travels, appropriate reference reading for someone searching for the Indies. There were documents, paintings, tapestry and other artifacts which transported the imagination back nearly 500 years.

A particularly precious exhibition was loaned to the Smithsonian, and to the Los Angeles County Museum, by Her Majesty, Queen Elizabeth II. This was a collection of anatomical drawings by Leonardo da Vinci from the Library at Windsor Castle. These drawings, with Leonardo's enigmatic script notations, are so far ahead of their time that they excite wonder, admiration and awe. Scholars and students came from all over the Eastern states to see the exhibit, taking advantage of an opportunity that is not likely to be repeated.

Additionally, for the visit of the Queen herself, we had the stylish exhibition of gold and silver plate of all periods made by the Worshipful Company of Goldsmiths and Silversmiths. This was in our own "castle," where Her Majesty was greeted by the Chancellor and Regents, shown the tomb of James Smithson, and presented with a Joint Resolution of the Congress of the United States commemorating what is perhaps the largest philanthropic gift ever made to one nation by a citizen of another, the bequest of James Smithson. (A quick calculation shows that the bequest—some $500,000 when it was deposited in the Mint in Philadelphia in 1838—represented in value one-and-one-half percent of the total federal budget of that year; today, if we use the same percentage, a gift of equal value would have to total between five and six billion dollars.

Newer still, but not in Washington, is the Cooper-Hewitt Museum, located in old Andrew Carnegie mansion in New York. This is 90th Street side.

A way to give the nation gifts

To measure the results of Mr. Smithson's bequest would be an impossible task. We can only suspect that nothing quite like the present Institution could have been foreseen, or even planned, 130 years ago when the Act of Acceptance was finally passed and signed into law. No comparable set of circumstances has existed in any other country. But the creation of the Smithsonian provided a vehicle through which the nation might be given things, and a way in which they might be accepted. Over the years, the magnitude of the gifts that followed Smithson's has more than justified the funds from various sources spent annually to keep them up.

And so we must keep "The Nation's Attic" (as it is suspected that Bernard de Voto first called us) in proper order. Let no one call the Smithsonian derelict in pointing out the urgent necessity of preserving the testament of the past in order to *assure* our future.

Congress now appropriates about $100 million a year to maintain collections, to provide for their study and display, and to support other operations of the Institution. A much appreciated and enormous figure indeed, but one which deserves a brief assessment. It is my suspicion that the collections of scientific materials, art objects, books and historical materials amassed by the Institution over the years, while priceless to the nation in general terms, could be valued to surpass Mr. Smithson's original seed money of somewhat over $500,000 by a factor of

at least 10,000. If the annual interest on such a vast sum were to be reckoned as the appropriate amount to be made available for collection maintenance and operations, it would be seen that our current levels of funding represent about a third of what could prudently be spent without exceeding our income.

If the Bicentennial has reminded us of anything, it has brought home to the Smithsonian the interest of our citizens in being reminded of the past, and the kindred interest in knowing more of the root stock from which we are all sprung. As I had predicted, July Fourth was celebrated with a big bang, but there was more to it than that, more to it than the thrilling nostalgia of the Tall Ships. Can we perceive a new will, a new desire for humanity, for honesty and tolerance? If we can, then indeed our Bicentennial will have been worthwhile.

"Rab" Brooks and "Larry" Laybourne

This last year has brought sadness to the Smithsonian in the untimely death of Under Secretary Robert A. Brooks, scholar, poet and expert administrator, whom we shall long mourn. Mr. Brooks had been with the Institution a scant five years, but had already endeared himself to his colleagues with his fair-minded outlook and good humor. Less than a year after he joined the staff, we have also lost through death our Coordinator of Membership and Development, Lawrence E. Laybourne, a valued new addition indeed. We shall miss his style and gentle spirit.

Another loss has been the nation's gain, for this year Professor Daniel J. Boorstin, Senior Historian, National Museum of History and Technology, has left us to become the nation's 12th Librarian of Congress.

The appointment is particularly welcome to the Smithsonian, symbolizing as it does the traditional partnership in scholarly exchange and book collection that has characterized the entire history of our two great institutions.

To all those unsung heroes and heroines of the Smithsonian staff who have kept the wheels rolling, and who performed unstintingly and with unfailing politeness to keep this Institution's Bicentennial observance on a plane above any other equivalent ceremony that I know of, may I say how grateful America must and should be to you all!

And I suspect that it is. Witness this letter we received from a visitor from South Carolina:

"I must take this opportunity to say 'Thank you' for your part in making this a wonderful vacation in your city.

"People like you proved all the 'wild tales' I'd been told were false.

"The week I spent in Washington, 'the days at the Smithsonian,' will be a memory I'll cherish.

"God bless."

The remains of James Smithson, who could hardly have imagined what his bequest would bring, are in castle.

"Love at first sight!"

Maestro Gian Carlo Menotti – internationally known composer and director – has a new love in his life. Charleston, South Carolina. Ever since he founded the world's most comprehensive arts festival, the Spoleto Festival, in Italy 19 years ago, he has been looking for its ideal American home.

Now he's discovered Charleston, and the Spoleto Festival arrives here in May.

What is it about Charleston that so attracts Menotti? After all, any city in the world would have embraced him.

"There is no answer... unless one believes in destiny and love at first sight."

Charleston is a magnificent 18th century city that is actually a living museum. Stroll down any street in the 789-acre historic district and history surrounds you. And relax. There's a wonderfully unhurried atmosphere here.

"Just as the composer knows when he is inspired... I knew Charleston would be the town... as soon as I set foot in it."

Charleston is an easy city to be inspired by. By the breathtakingly beautiful gardens, in bloom throughout the year. By Fort Sumter, where the Civil War began. Or by Catfish Row, the inspiration for *Porgy and Bess*. What's more, Charleston boasts America's first theatre. So our cultural roots run deep.

But since man cannot live by culture alone, we want you to know about our 65 miles of sandy beaches. And that our winters are so mild you can actually play tennis and golf or go fishing or camping any time.

And Charleston is easy to get to. Major interstates and trains lead here. Major airlines fly here.

So write us for more information.

This year, discover the city that inspired the Maestro. And you'll be discovering America's best preserved secret.

DISCOVER AMERICA'S BEST PRESERVED SECRET

CHARLESTON, SOUTH CAROLINA

Mail to: America's Best Preserved Secret
P.O. Box 975 – Dept. 10, Charleston, S.C. 29402

Name _____

Street _____

City _____

State _____

Zip _____

By Wayne Barrett

Whistle if you must, but keep an eye on boss

Warning: whistling might endanger your job. It got a West German government official in trouble. The problem was not that he whistled while he worked; nor was it *how* he whistled that disturbed his boss, a member of the conservative Christian Social Union. The problem was *what* was being whistled—the *Internationale*.

Sensing something sinister, the boss demanded that the whistler be transferred to another department. The whistler bristled at this and protested to a Bonn newspaper. The boss sued for libel, alleging he somehow had been compared to a Nazi, but, assured that nothing personal was intended, he dropped the suit. So the whistler was permitted to keep on working while he whistled.

But why, in the first place, did he jeopardize his job by whistling the Communist anthem? "It's simply a catchy melody," he explained. "I also whistle the French anthem, the *Marseillaise*." Nevertheless, he should have known that every time he puckered he was courting bad luck. A folk saying is still extant:

Whistling girls and crowing hens
Always come to some bad end.

There has been, in times past, a connotation of indolence associated with the typical village whistler. In a Dryden couplet,

He trudg'd along unknowing what he sought,
And whistled as he went, for want of thought.

A 17th-century critic described a whistler as "Uttering nought else but idle sifflements, Tunes without sense, words inarticulate." What would he say today? We switch on the radio and, nine times out of ten, get an audio message with no holds barred. Recordings of raucity callous the ears and benumb the brain. Since Ted Mack's Amateur Hour went off the air, we seldom hear anyone siffle—"blow with a sibilant sound"—a mellifluous melody like *I Love You Truly*.

It was not always thus; those of us over 40 can bear witness to that. We heard Elmo Tanner whistle *Heartaches*, and Fred Lowery's *Listen to the Mockingbird* rivaled *Mimus polyglottos* in full feather. A personal favorite was *The Whistler and His Dog;* the Victrola's Nipper started listening to it, along with His Master's Voice, in the early 1900s, and later it was the theme of a KVOO (Tulsa) late night show. That was good siffling.

Lowery joined the Horace Heidt orchestra in 1938, auditioning with a soulful rendition of *The World Is Waiting for the Sunrise*. But *Indian Love Call,* which sold a million records, was his biggest hit. Lowery elevated whistling to a fine musical level. A perfectionist, he practiced up to five hours a day and had such muscular control that he could whistle without puckering. He could "double-note," which sounded like two whistlers in the same key, as well as harmonize, which sounded like two whistlers making different tones. These tricks came in handy when doing the overture to *William Tell* or Stravinsky's *The Firebird* or a Bach fugue. Sometimes he performed with blind pianist Alec Templeton. Lowery, too, was sightless.

Whistling became a mini-art. Schools dedicated to the pursuit of higher siffling sprang up, and whistle-wise coaches were in demand. A text of the times—*Whistling as an Art* by Agnes Woodward—instructed: "In attacking the 'cudalee' (pronounced 'kuh-da-lee') which has the 'K' stroke, think simply of the word 'Koo.' It is a deep sound made far back in the mouth near the palate." Other terms included "E-thrup," "Chut-ee," "Trill stroke," and "Hewie Chirp"—all doubtless beneficial to the serious student.

The book stated that the range of the average whistler was about an octave, "possibly an octave-and-a-half." The "World's Champion Woman Finger Whistler," as Robert L. Ripley dubbed Diana Dixon in the 1940s, was said to have a three-and-a-half octave range and could hit F above high C. "Anything higher than that is squeaking," she noted.

Hollywood, big on birdcalls in the Walt Disney era, gave hope to a generation of aspiring whistlers. *Whistle While You Work,* the dwarfs' number in *Snow White,* made the Hit Parade. Sadly, the decline was precipitous, with few whistled tunes managing to sink into the public's fancy. The *Colonel Bogey* march in *The Bridge on the River Kwai* was a masterpiece, the likes of which we may not hear again.

Yet—and the mind boggles at the thought—one can dream of a mammoth whistlefest. On the 50-yard line of a huge stadium, a conductor raises his baton and puckers his lips. The maestro gives the downbeat, and the welkin resounds with ascending quivers, trill strokes, reverse chirps; 100,000 people are whistling *The Stars and Stripes Forever*. Whooo-ee.

To give you an idea of diamond values, the earrings shown are available for about $1100. Your jeweler can show you other diamond jewelry starting at about $200. De Beers Consolidated Mines, Ltd.

I told her we were going "out on the town" for her birthday, and she said she had nothing to wear.

A diamond is forever.

A rare informal photograph
by Okamoto of the Justices
in their east conference room

Stevens Powell Blackmun Rehnquist